

VAMPIRES AND VAMPIRES

SCARY MONSTERS MAGAZINE

SEVENTY-SEVENTH SUNSET
SCAREBOOK ISSUE!

\$8.95



ANOTHER COLLECTOR'S EDITION OF A
REAL MONSTER MAGAZINE!

WEREWOLVES AND VAMPIRES

HORROR HOSTS INTERVIEWED

DRACULA'S GUEST

REVISITED



POWER OF
LONDON

THE MONSTER
KEEPERS

SCARE-YET!

THE
SCARE-YET!

WOLF MAN!
DRACULA!
HUNCHBACK!
MAD DOCTOR!

HOUSE OF
FRANKENSTEIN

THE
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THE SCREEN'S FIRST FRANKENSTEIN
SCARE-CRAMA

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MIDNIGHT
TONIGHT!
CONTAINS
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FRANKENSTEIN
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WOLF MAN! PATRIC KNOWLES
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SCARY MONSTERS MAGAZINE™



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A Real Monster Magazine!

www.scarymonstersmag.com

Made in Scarewood U.S.A.



As the sun sets another **ScareBOOK** has been completed. By the time you receive this "book", the new **Scare Year** of 2011 will be here. And it is an important year for **SCARY MONSTERS!**



SCARY MONSTERS #80, our Fall 2011 issue will celebrate our 20th Anniversary. Even scarier yet, right around the release of that issue on October 7, 2011 I will celebrate my 60th birthday. It's shaping up to be a landmark **Scary** year just based on those two facts.

I want all you **Scary Supporters** of this **Real Monster Magazine** for the last 20 years or maybe just the last 6 months to get involved in the creation of **SCARY MONSTERS MAGAZINE #80**. I want everyone to be a part of this **Scary Special** issue and take over the issue. Send in your photos either via email or regular mail of you reading **SM** or of your monster collection, or of newsstand sightings, or your Halloween costumes or decorations, the sky is the limit...surprise me! Make this the year you finally send in your **MONSTER MEMORIES**. I've been hearing from readers for many years that they are going to send in their **MONSTER MEMORIES** soon when they find the time. Send in your Scaremail letters about your favorite issues over the last 20 years or just send in a letter about whatever you want to talk about. Take the time out to write an article about your favorite monster movie or favorite monster topic. Again, just surprise me with your contributions to this landmark issue. The **DEADLINE** is May 1st but the sooner you get something in the better chance you have of seeing your contribution in print in this special issue.

I actually find myself calling each issue a **book** rather than a magazine since the amount of material is more book-like; word - count wise and page-count wise. I always find myself saying, "the latest book is done and has gone to the printer." Here's the latest **ScareBOOK** created for lovers of monster magazines and all things **SCARY!** No, gloss here and only the **pulp** fun of the **Only Real Monster Magazine** and perhaps the **Only Real Pulp Magazine** still be published in 2011! **ENJOY!**

DD

SCARY MONSTERS MAGAZINE is published quarterly by **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 340 Jocelyn Pl Highwood, IL 60040. This is the **Seventy-Seventh SunSET ScareBOOK Issue!** dated January 2011 and **Printed in the U.S.A.** **SCARY MONSTERS MAGAZINE** is **TM** and **©2011** by **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** All Rights Reserved. Photos used in the magazine are believed to be in the public domain and are used for a nostalgic, historical look at Scary Monsters. Those photos not in the public domain are **©2011** by their respective owners. Sorry but we can't be responsible for unsolicited, photos, art, articles or other material and cannot return unless sufficient postage is included. It is suggested that any work be discussed with the publisher before submission. This magazine is dedicated to you and we encourage letters. All letters become the property of the magazine and may be published in whole or part and will be considered intended for publication. **Deslay Vampire Menard**, **Sam Scare** and related characters and their distinctive likenesses are **TM** and **©2011** by **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** Please support our **Scary Advertisers!** **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** cannot be held responsible for our advertisers right to sell their products or services, that responsibility is left up to each individual advertiser. **BUY something SCARY TODAY and SUBSCRIBE!** We need your orders to survive and keep the **SCARES COMING!** **THANKS!** Make this the year you send in your **MONSTER MEMORIES!**



Dear SCARY MONSTERS MAGAZINE,

Make this the year that you send in your SCAREMAIL and MONSTER MEMORIES to:
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Dear Dennis,

Great job on SCARY MONSTERS #76! I especially liked the front and back cover artwork of the late Great Bela Lugosi done by the very multi-talented *Scary Terry Beatty*. More Lugosi covers wanted in future issues of one of the greatest monster mags around.

RE-CASTING THE RUNES article really made me think how ironic if Bela would've gotten the part of Henry Frankenstein in the 1931 film version of FRANKENSTEIN. At 49 he still would've been handsome enough to play a lead actor and still be creepy enough to keep his *Dracula* image as the monster's creator. He could've pulled off a great Dr. Pretorius in *BRIDE OF FRANKENSTEIN* even though Ernest Theisiger was ever so great.

Another great aspect of SM #76 was the return of rare articles of clippings from Bela Lugosi's personal scrapbook which covered reviews from the 1932 murder mystery *THE DEATH KISS*. Please continue to keep this as a regular installment. For all us lovers of the film work of Bela this is a treasure. What a great portrait autographed to Dick Sheffield of Bela from him during his run on the stage as the infamous Count. Hope to see an all-Lugosi issue on Bela in SM in the future.

On October 31st PBS ran a 1 hour biography entitled "Bela Lugosi Fallen-Vampire." I only

saw half the show but what I saw had some great information and many interviews, clips from throughout his career. Gary D. Rhodes was seen throughout the documentary. I wonder if anyone else saw this PBS special for Halloween?

Keep up the greatest magazine of all.

RICHARD L. DAUB Lebanon, PA

Hi Dennis,

Thank you of issue 76, it was a good read. Its taken me 75 issues to discover your wonderful magazine. I have never seen it on the book shelves in this country (Australia), maybe I didn't look hard enough, but as an original monster kid of the 50s and 60s it brought back a lot of good memories.

It was not easy for us Aussie Monster Kids way back then, due to our archaic censorship laws a lot of horror movies were banned here and monster magazines were not sold here either.

But, thanks to overseas pen pals

I managed to amass a small collection. Now things have changed and we have the most liberal censorship in the world and I can see all the old monster movies I want on TV or DVD and read future issues of **SCARY MONSTERS**.

Thanks again and take care.

TERRY SEABROOK
 Kingscliff, AUSTRALIA



Dear Sir,

I have been a fan of SCARY MONSTERS MAGAZINE

for many years almost back from its inception. Congratulations on the 75th issue. I am very sorry to hear about the passing away of Mr. Tom Triman. My condolences to his family and friends. I thought the tribute to Tom Triman was very fitting indeed and highlighted respectfully his passion and dedication for the genre.

One of my most prized possessions is the 1993 SCARY MONSTERS YEARBOOK. I remember buying it from a comic shop on George Street, Sydney called THE LAND BEYOND were I



purchased most of my horror magazines. I was mesmerized by the cover art and I enjoy from time to time getting it out and having a look at it. The articles over the years in SCARY MONSTERS have been so informative. THE LAND BEYOND

closed its doors a number of years ago. There is a BORDERS bookstore in Parramatt, which is a suburb west of Sydney, which stocks the latest issue of SCARY MONSTERS MAGAZINE which is great and I always look forward to it coming out. I hope to see number 76 on display on the shelves soon at BORDERS. They still have 2 copies of the 75th issue on display. Many of the comic shops in Sydney have closed their doors and the few which are left do not stock SCARY MONSTERS. Luckily BORDERS does. I don't ever remember seeing any readers from Australia ever writing you magazine so I thought that after all these years I would write to you.

I think the scary photo is that of Bela Lugosi playing Frankenstein's Monster in FRANKENSTEIN MEETS THE WOLFMAN. What a great movie that was. They sure do not make horror movies like that anymore. I would love one day to be able to see some of those early silent foreign movies Bela Lugosi played in. He was a fascinating actor. I enjoyed the Bela Lugosi scrapbook as featured in some recent releases of SCARY MONSTERS magazines.

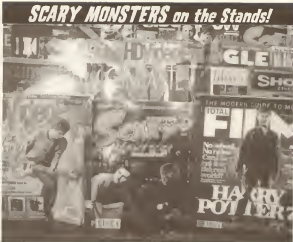
I encourage you to continue with the fantastic work keeping those classic MONSTER MEMORIES alive.

Yours faithfully,
SAM AGIUS Sydney, Australia

Dennis,

The answer to the SCARY SECRET PHOTO is THE SHE CREATURE.

I enjoyed your article RE-CASTING THE RUNES. I often felt Henry Hull should have been replaced by Karloff in THE WEREWOLF OF LONDON. Hull was too unsympathetic



Hello Dennis.

Here a photograph of SCARY MONSTERS on display in the BARNES & NOBLE bookstore at Union Square in Manhattan.

Thank you for including the trivia question and my photos in the last issue.

DUANE CORNELLA

Thanks Duane and BARNES & NOBLE in Union Square! Everyone keep your Scary sightings coming so we can continue this Scary feature!

and Karloff always had pathos in his characters.

JON FRY Circleville, OH

Thank you again, Mr. Druktenis, for the incredible magazine! It's one of the greatest things in my life!

RANDY JAMISON Bakersfield, CA

Dear Dennis,

I am guessing the SCARY SECRET PHOTO in Issue 76 is from THE SHE CREATURE, but I'm not 100% sure.

Loved the vintage article on Kenneth Strickfaden's beautiful lab equipment. Looking forward to the next great issue.

Sincerely,

PAMELA CARON Portland, OR

Dennis: I have almost finished reading SM #76. As usual, I enjoyed everything in it.

The mystery photo is obviously from THE SHE CREATURE, with Paul Blaisdell, its creator, in the suit. Just think of the patience that Blaisdell and his wife had in making the suit. My understanding is that it is a pair of long underwear covered with torn pieces of foam rubber. It must have taken forever to tear the foam into different-sized pieces and then to glue so many pieces to the suit that it appears to be completely covered in them.

I have long wanted a good reproduction SHE-CREATURE mask. I would dearly love to have it on my shelf, but have never been able to find anyone who has made one.

DAVID LANGFORD Continued on Page 68...

ONE HAPPY FAMILY - THE BRIDE - THE HERO-ED WOOD and THE SHE CREATURE! *AN INTERVIEW WITH LANCE FULLER AND CHARLOTTE AUSTIN*

by Paul Parla and Charles P. Mitchell

Lance Fuller was one of the busiest actors in Hollywood during the Fifties. Fuller was at his best in roles of action and adventure. Lance was tall, rugged, and good looking. He also had a sensitive face and an interesting voice with a hint of Southern drawl. He performed in many classic genre films as well. He was the alien Brak, one of Jeff Morrow's Metalunan cohorts in **THIS ISLAND EARTH**. He was the psychic investigator Dr. Ted Erickson in **THE SHE CREATURE**. He also played assorted heroes, heavies, and Indians in many westerns, in addition to his leading role as big game hunter Dan Fuller in **THE BRIDE AND THE BEAST**.

For years, Lance Fuller was thought to be dead due to an incident which occurred some 40 years ago. An incident which almost cost him his life and one that Fuller spoke to, off the record. An old friend provided Paul Parla with his whereabouts and encouraged Lance to do his only interview. He was in poor health at the time, quite frail but willing to speak about his career and glad that he was having the opportunity to talk about his Hollywood memories. This interview was done in person in 1996 and it wasn't easy for Paul Parla to see how ill Mr. Fuller was at the time. His willingness and high spirit helped a great deal in getting this interview done. Lance Fuller died on December 22, 2001. We wish this interview could have been longer.

Paul Parla: Where were you born?

Lance Fuller: I was born in Kentucky, Somerset, Kentucky, on December 6, 1928. My background was English and French with one-eighth Cherokee strain.

What brought you to Hollywood?

I tested for **THE YEARLING**. There was a contest, and I was a runner-up, and MGM brought me to Hollywood. The picture was delayed, and I outgrew the part. Claude Jarman, Jr. got the part.

Was it a difficult time for you?

No, not at all. Once I got my foot in the door, it was pretty easy getting bit parts and stand-in parts. It was very easy working. There were just so many films. I found it very easy to work.

Did you get to work with any big stars at the time?

Yes, particularly as a bit player. I was an extra in **NIGHT AND DAY** in 1946 with Cary Grant and Alexis Smith. I was a stand-in and an extra in **TO HAVE AND HAVE NOT** in 1944 with Humphrey Bogart.

What did you do in TO HAVE AND HAVE NOT?

I was in a scene with Hoagy Carmichael playing the piano in the café. I remember Bogart being made up and complaining he was being powder puffed to death. I also remember we ate a lot of donuts on the set.



Lance Fuller.

Did you work with Lon Chaney or Bela Lugosi?

Yes, I had a bit in **FRANKENSTEIN MEETS THE WOLFMAN**. I played one of the townspeople, one of the villagers with a torch. It was just a quick bit, running around with the torch. I also did another Frankenstein-horror type picture, either **HOUSE OF FRANKENSTEIN** or **HOUSE OF DRACULA**, also as part of the crowd.

What do you recall of Bela Lugosi?

Well, he wasn't on the set when I did my parts. I did meet him,

however, when I was doing bits in another film. It was either *SONG OF SCIEHERAZADE* or *SCARLET STREET*, and I met him when he came by the set. I was pretty young and a stand-in, but I was treated all right by these people. I remember doing *ALONG CAME JONES* with Gary Cooper. He had no airs, and he talked with me.

Did you ever work with Boris Karloff?

Yes, I did, but not at the time. It was years later on television. I did an episode of *THRILLER*, and I met him on the set.

Did you ever work with Abbott and Costello?

Yes, I was in a picture with them. In it, I was singing a song, actually mouthing a song that was dubbed in later. That was an Abbott and Costello picture, but I don't remember which one.

When did you start to get feature parts?

Well, during the Forties, I married Joi Lansing. I became more interested in films with Joi. I then began seriously to work as an actor. I met a lot of people with Joi.

Jai became a famous model and actress.

Yes, she even had three *LIFE* magazine covers. She was always bragging about her parts.

Were you ever on the set with her?

I was on the set with her when she made *SINGING IN THE RAIN*. I was amazed at the time by the choreography done by Gene Kelly. He was very good. Joi was in the rain sequence. She was very dedicated in becoming an actress. She also took up singing and did an act in Las Vegas.

Anyone you particularly remember from the Los Vegas days?

I became well acquainted with the Marx Brothers...particularly Harpo. I became friendly with them during this time. Anyway, Joi would also go to parties all the time. Georgie Jessel was always giving parties.

How long were you married to Jai?

It was about ten years, but we had a separation so it was more like three years as man and wife. She gained more success when she was on *THE BOB CUMMINGS SHOW*.

How did you get your break?

Well, I met Paul Ross. He was an important public relations man. He worked with Richard Burton and Michael Rennie. I then got started at Universal. I went on and read for *AWAKE AND SING*, and without a test I got signed first thing. I then was in *MAGNIFICENT OBSESSION* in 1954 with Rock Hudson, Jane Wyman, Agnes Moorehead, and Otto Kruger. I played a drunk in the bar in that one. Director Douglas Sirk and I got along very well. I also met Ross Hunter at that time, and he was very nice.

What other pictures did you do at the time?

I was in *THE GLASS WEB* with Edward G. Robinson. I had a scene in the elevator. I also had a small part in *WAR ARROW* which had a lot of screen veterans like John McIntire, Dennis Weaver, and Noah Beery, Jr. I played a knight in shining armor in *BLACK SHIELD OF FALWORTH* with Tony Curtis.

You were then in TAZA, SON OF COCHISE?

Yes, that was again with Rock Hudson, Jeff Chandler, and Morris Ankrum. I really remember only one thing about this one, and that was a stunt I did. I got shot with a lance and an arrow. They put this piece of wood inside with wires, and they shot them on down, and they stuck in my chest. That was a dangerous stunt; and I'm surprised they had a contract player from Universal do it.



Your next film was CATTLE QUEEN OF MONTANA.

That was memorable. You know, I actually beat out Robert Mitchum. Mitchum was supposed to do the part, but I sneaked into it. It was a rich part, an educated Indian like Cochise, and they liked me better than Mitchum. It was a big break for me. Cochise made Jeff Chandler a star. I enjoyed working with Ronald Reagan and Barbara Stanwyck. There was nothing but pros on the picture, and we got along magnificently. I also got along well with the director, Alan Dwan. The picture was shot in Glacier National Park, and it was about a six-week shoot. Glacier Lake was really beautiful.

Your first science fiction film was THIS ISLAND EARTH. How did you get involved with that?

I was under contract to Universal. They thought I was right for the part, so I did it. I was among the first outer space aliens on screen.

What were your recollections of the set?

It was very elaborate. The special effects alone took a year. It was a very expensive film. William Alland was the producer. He was very nice. He more or less made sure everything was done on track. Joe Newman was a

You also worked with Hugo Haas?

Yes, it was originally called *TURMOIL*, but ended up as *THE OTHER WOMAN*, and it was a crime melodrama, a revenge plot. I was a very close friend of Hugo Haas. He directed me every way. I remember his direction. I kind of got lost in the party. I was having a bit of a problem, and he pulled me out of it. He was an excellent director and an excellent filmmaker. I remember him writing scripts and doing everything himself. He was a one-man show like Orson Welles. Hugo Haas and Cleo Moore were nice people too.

THE STRIPS OFF HER PETTICOATS

...and strips on her guns!

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version of Fox in a head off!

RONALD REAGAN
dangerous friend...doubly fast!



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THIS ISLAND EARTH





very hands on director. He wanted to do things his own way. I liked him very much. He was very professional. I enjoyed doing the film.

Was the make-up a difficult process?

It was a very tedious process. They put this liquid adhesive on my head. I'd lost my hair and my forehead was really high.

But they built up a huge, high forehead with liquid adhesive and odd coloring and a white wig. It was very uncomfortable when applied, but once they got the make-up going it was okay.

Did you enjoy working with Jeff Morrow and Faith Domergue?

Yes, of course. Faith was a friend of a girl I had dated. I dated this girl for years, so I knew Faith throughout the years. She was a pleasure to work

with. Morrow went through the same make-up process with me, and we looked alike as aliens. He was very professional. ***Large portions of this film were used in the MYSTERY SCIENCE FICTION 3000 feature film (1996).***

Really? It was a good film, however, and it had state-of-the-art effects for its day. Every time I see the film, it brings back memories.

You were next involved in a Roger Corman film.

That was *APACHE WOMAN*, and it was Roger's second film. He spent all his time setting up shots. He directed the composition but neglected the actors. He spent a lot of time with the script girl setting things up. I kind of went my own way on that one. Roger was okay, and we had a good relationship, but I didn't get much



Jack Kevan begins to turn Lance Fuller into a space alien.



direction from him. He didn't tell us what to do, so we improvised and directed ourselves.

You really dominate that film with many dramatic close-ups. Did Cormon build up your part at all?

No, it was that way in the script. The buildup was all in the script. He must have liked what I did on the close-ups. It was a quick shoot. It was a ten-day shoot.

Any recollections of your co-stars?

Lloyd Bridges was the star. He was the white hat. Joan Taylor was my sister. We were outcasts because we were half-Apache. It turns out I'm the villain behind all the trouble. My highlight was a scene with Joan Taylor in the kitchen. I remember it was an outstanding scene. It was a dramatic monologue, and I directed it myself. It was also one of the first films for Dick Miller. He had a double role. In fact, in the climax he plays both an Indian and a member of the posse. He wound up shooting himself. Lloyd Bridges and I had a great fight scene at the edge of a cliff. I got pushed over the cliff by Lloyd. That was dummy. We did all our own stunts except for that.

What can you tell us of PEARL OF THE SOUTH PACIFIC?

I had a leading part in that with Virginia Mayo. I was the young native hero. My father was a white man who set himself up as ruler of a South Seas island and see the world. Mayo was a treasure hunter posing as a missionary. In my big scene, I fight with a giant octopus and get the pearls.

1956 was a busy year for you. You had seven pictures released that year. Which was your favorite?

Yes, it was one after the other. I especially enjoyed THE SHE CREATURE. I liked the part. I enjoyed playing the professor of psychic research. I remember that film very well. Chester

port, Edward Arnold in the Conway part, and Mike Connors in your role.

I didn't know that.

Yes. Arnold passed away right before shooting was to start. When things got back on track, Lorre was unavailable, and you got the professor.

Well, I was doing a lot of films, jumping from one thing to another. I enjoyed the hectic schedule and doing a lot of films. I wanted to do a lot of films like John Wayne. He did quite a few.

What did you enjoy about the role?

I was greatly interested in science in those days, particularly psychiatry and research. I liked to read up on it. I became friends with Dr. Christiansen, a famous psychiatrist. I went to him to get some notes about the part, and he gave me some good



pointers. He helped me create a believable character.

What do you remember about THE SHE CREATURE?

It had a lot of atmosphere, a lot of ambience. I think it was a good movie. It's my favorite horror film of the lot I've been in.



Do you recall Paul Blois, who played the monster?

No, I don't. The Creature came behind me in one scene, but I honestly don't remember seeing it. I remember following the tracks on the beach. It was shot in Malibu.

Any recollections of your co-stars or the director?

The director was Eddie Cahn. I really didn't get



Morris and Tom Conway were my co-stars. The theme of the film involved hypnotism and reincarnation.

The original stars of THE SHE CREATURE included Peter Lorre in the Morris

much direction from him. He said I had a good way of staying in character, and he liked that. I got along beautifully with Alex Gordon the producer. He was there all the time. We had rapport. He had a good sense of humor, kidding around off camera. Tom Conway was nice and very sophisticated. Chester Morris enjoyed his role as the flamboyant hypnotist.

What can you tell me about Marlo English?

She was very cool, a cool person, but very beautiful. She didn't seem very interested in the part. She never tried very hard. She was distant and not very personable. We did several pictures together, and there was a little bit of tension between us but no hostility. She was very cool.



SLIGHTLY SCARLET was a film noir based on a book by James M. Cain. What can you recall about it?

It was one of the picture deals I had with Benedict Bogeauss and Howard Hughes. I didn't like the part. It wasn't up to par on my picture deal like PEARL OF THE SOUTH PACIFIC, which was a leading part. This was a small, run-of-the-mill part, a henchman in the gang with few scenes. I did little bits of business. For instance, I played with a windup mouse, making the guy an eccentric character. I did that to try and save my part. (A lot of Lance's footage wound up on the cutting floor anyway.)

What do you remember about John Payne, Arlene Dahl, and Rhonda Fleming?

John Payne was very professional, but I would have liked to play his part. I didn't have any scenes with them. I really had very little to do in the picture, but when the picture came out, I had feature billing. My name was high on the marquee with



(Above) Lance Fuller and Marlo English in **VOODOO WOMAN**.

(Left) Lance and Marlo in **THE SHE CREATURE**.

(If you would like to read more on Marlo English, check out Paul Paria's interview in **SCARY MONSTERS** #30!)



Dahl and Fleming.

What about SECRET OF TREASURE MOUNTAIN?

That was a good part. I played a doctor in it. The film had a lot of stock footage, but it turned out okay. A gang of treasure hunters were out seeking Indian treasure. I had a fight scene with Raymond Burr. The fight got a little too realistic. I got carried away. I ripped all the buttons off his shirt. I guess you could say I whipped Ray. I also remember Rod Steiger came by on the set just to observe. He was quiet but nice.

GIRLS IN PRISON was another formula picture you were in that year.

Yeah, and I liked my part in it. I think I did a good job. Joan Taylor, Adelle

Jergens and Richard Denning were in it too. I liked Denning very much. I played a heavy in it. There was one sequence where I pulled a gun to get away in a car. I thought it went very well.

KENTUCKY RIFLE was also among your output.

That was a western, a Howco film. It was shot around Vasquez Rocks and around KTTV studios. I had the lead, and I liked the part. It was a John Wayne type role. The other actors were Chill Wills, Stan Jolley, Sterling Holloway, and Henry Hull. They were all outstanding, particularly Henry Hull. He had a tremendous background of credits. I also go along very well with Chill. In fact, I went on tour for the film. It was premiered at Joyce Downtown Theater in New Orleans. The governor of Louisiana was there. I got the keys to the city. We then covered about six or seven states, Texas, Mississippi, and so on. It was tiring, but I liked touring. It was a lot of fun, but I couldn't finish the tour because I had another picture to do in Hollywood.

RUNAWAY DAUGHTERS was another picture for producer Alex Gordon.

Yeah, I liked working for Alex. That was a juvenile delinquent story of the type that was popular in the Fifties. I played the bad but not-so-bad brother of one of the runaways. They actually run away to live with me and my girlfriend, and at first I try to straighten them out. Later I get drunk and come on too strong to one of the girls. I remember Frank Gorsbin was in the cast. He was good. He kept us in stitches off camera. He was a great imitator. He mimicked everybody.



boyfriend. We were schemers out to find some treasure. I only remember doing the scenes going through the marsh.

What can you recall out GOD'S LITTLE ACRE?

That was set in Georgia, and it had a top notch cast starring Robert Ryan. I played one of the brothers. I had a good scene with Tina Louise in Augusta. She came to my house to borrow money. They were looking for gold, and I told them there was no gold on the farm. The death scene of Aldo Ray and the funeral scene were excellent. I liked the film a lot. Michael Landon played the albino in it. He really enjoyed the part. Anthony Mann was the director. He was an excellent director, one of the best.

You then did VOODOO WOMAN. I read that Alex Gordon tried to get George Zucco to come out of retirement for that film. He didn't feel up to it, so he waited for Tom Conway to recover from his illness to play the doctor.

Tom had been ill. He was supposed to be in **RUNAWAY DAUGHTERS** but was too ill. I didn't know anything about Zucco being offered the part. My part was run-of-the-mill, and it was one of my picture deals. I was a heavy, Marla English's



You did a film on location in the Caribbean?

Yes, it was called **SAINT OF DEVIL'S ISLAND** (1960). It was with Eartha Kitt and Scott Forbes. We were down in the Caribbean for about eight days. I had a great time doing it.

You were one of the leads in DAY OF THE OUTLAW.

That was also with Robert Ryan and Tina Louise, Burl Ives and Elisha Cook



were in the cast also. I got along particularly well with Elisha. We both liked to fish, and we talked fishing all the time. **DAY OF THE OUTLAW** was an unusual western. The gang gets stranded in a town during a blizzard, and they take over. I really liked the director, Andre de Toth. I developed a great rapport with him. He was flamboyant, and some of the cast kind of got on him because they felt he wasn't giving them enough close-ups. He was always playing with the camera. He did some wonderful master shots. He tried to get in all the scenic views. I was impressed by him.

Did any other directors really impress you?

I liked Michael Curtiz. He was rough on some actors, but he liked me a lot. I tested for him. This was for Doris Day's first picture, **ROMANCE ON THE HIGH SEAS** (1948). I was still an unknown, and I didn't get the part, but Curtiz said he would keep me in mind. He wanted to redo some Errol Flynn-type picture using me.

Which was your favorite performer among the actors and actresses you worked with?

Robert Ryan. He was such a professional. I got along well with him. We became good comrades. I also liked Barbara Stanwyck. She was very friendly. On location, she would invite me to come to her cabin, and we would sit around and talk about acting and the script, and the business. She was very helpful to me.

Were there any important parts that you were up for that you didn't get?

Sure. **HELEN OF TROY** (1955) was one. They wanted me for the male lead. It fell through, and they got the British actor Stanley Baker.

Did you regret turning down any parts?

Yes, I turned down a lot of television. I was offered the leads in numerous programs, and I kept turning them down. I was afraid of getting typecast in one role, but it was a mistake. I wanted to do feature films. Fewer of them were being made, and there was a big shift over to TV that I resisted. I turned down **CHEYENNE** and **DANIEL BOONE**. I turned down a lot of series—one with Mickey Rooney. I turned down Warner's so many times for a television contract that they gave up on me.

But you did do some television.

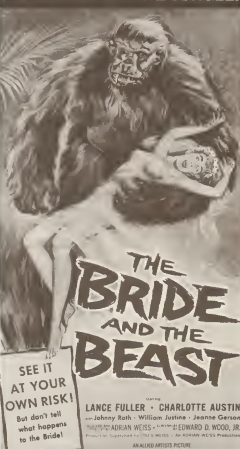
Yes, but always as guest shots. My full time offers were heroes, but my guest shots were usually heavies. I was on **LAWMAN**, **GUNSMOKE**, **COLT 45**, **77 SUNSET STRIP**, but my favorite was **MAVERICK** with James Garner. I had a director, Monte Pitman, who picked out good parts for me. I really liked him. He had a great sense of humor.

Any regrets about your career?

Yes, I shouldn't have turned down Jack Warner again and again. I should have signed as a regular lead on television.

THE BRIDE AND THE BEAST (1958) is well remembered as one of the central works of Edward D. Wood, Jr. He didn't direct this picture, but it was one of his screenplays. This film made the most out of old stock footage, and this picture is a real treasure trove of stock shots, some that are really impressive such as a tiger attack. Some of this came from **MAN-EATER OF KUMAON** (1948), a film starring Sabu and Wendell Corey. **THE BRIDE AND THE BEAST** is also filled with Woodian trademarks like angora sweaters. Wood originally titled his screenplay **QUEEN OF THE GORILLAS**. The plot involves big game

ENSLAVED BY GARGANTUAN MONSTERS OF THE JUNGLE!



hunter Dan Fuller (Lance Fuller) and his new bride Laura (Charlotte Austin). A gorilla (Steve Calvert) that Fuller keeps in his basement escapes and is fascinated by Laura. The gorilla is killed, and Laura is strangely affected by the encounter. Dan consults a psychiatrist (William Justine) who hypnotizes Laura and regresses her to an earlier life when she was herself a gorilla. The Fullers then go on a honeymoon safari. Laura becomes obsessed with the jungle. Dan loses her when she is captured by another gorilla. The film was directed by Adrian Weiss and produced by Louis Weiss. The completed film may be regarded as absurd and silly, but it still is enormously entertaining. It was the winner of the Golden Turkey award by the Medveds for the least convincing scientific explanation in

film history. Here are the reminiscences side by side of Lance Fuller and Charlotte Austin on this film.

How did you become involved with *THE BRIDE AND THE BEAST*?

Lance Fuller: It was part of my picture deal with Allied Artists, I believe.

Charlotte Austin: My agent got me an interview. They gave me a script, and I went home and read it. I thought it was hysterical. It was called *QUEEN OF THE GORILLAS* by Ed Wood. I thought, "Nothing could be like this. It simply cannot be. This is awful." But I did it anyway. I had just bought a home, and I needed the money.

Do you remember Ed Wood?

LF: No, he wasn't on the set.

CA: He might have been at my interview, but I don't remember him. I was quoted in another interview saying I disliked him, but that is not so. I just have no memory of him. I wish I had. I went to see the movie Ed Wood which I thought was absolutely wonderful. But his influence made its way into my wardrobe.

How so?

CA: Well, before the picture was shot, Adrian Weiss said, "We are going to make special costumes for you, and one of the benefits is that you get to keep the wardrobe." They took me to some little 90-year-old lady who was knitting a striped yellow and navy blue angora sweater. It was just horrible. I looked like a giant deranged bumble bee. My other pieces all had fur on them. Even my nightgown had fur on it. I had marabou slippers and a marabou jacket. I guess this all came from Ed Wood.

What do you recall about the making of the picture?

LF: It was filmed on Santa Monica Boulevard at an independent studio. It was a quick shoot. I was under the weather for much of it, so my recollections are not too clear.

CA: Lance wasn't well during much of the shoot. His body was there, but his mind wasn't. I think he had walking pneumonia. The whole bedroom scene was shot when he had total laryngitis. He just moved his lips, and he dubbed the words in later. He's just moving his lips in total silence. It was very strange.

Did you enjoy working with each other?

LF: Yes, Charlotte was very nice. We had some laughs.

CA: Lance was a daring, gentle Southern gentleman. One time we both broke out laughing. We were shooting this scene in a truck. We were supposed to be racing across the African veldt. Some people were giggling the truck, and I looked out the window, and there was this barrel with leaves and branches stapled to it turning around and around like a treadmill. I looked down, and I could see these two feet sticking out of the bottom of the



barrel, and they were running and running like a gerbil. I cracked up, and Lance cracked up, and we lost it completely. I don't know if it was one of the Weisses in the barrel. There were Weisses all over the set. Adrian got

furiously, and they had to give us 40 minutes to recuperate. It was then late at night, and it was time to eat. Louis Weiss showed up with a clipboard. He set up a table with sandwiches. We lined up, and when we came to him with a clipboard he said, "One pastrami sandwich or two" and Lance and I broke up all over again. I mean, if they made a movie about the making of the movie, it would be really something.



Paul Parla and Charlotte Austin at Charlotte's antique shop in Pasadena California in 1988.

Steve Colbert played the gorilla. He bought the suit from Roy "Crosch" Corrigan. He got hurt when he fell off the balcony. A bolt from the mosk hurt his face. Do you remember that?

LF: No, I don't. I remember I thought he had done an excellent job.

CA: I don't remember that. I might not have been there for that shot. I got sick myself one day and had to go home early.

What is your most vivid memory of that picture?

LF: I remember hunting



with a 375 magnum rifle. I remember I had to shoot and react to the pull on it. I enjoyed that scene. I thought it was a good sequence. The jungle setting was very good. The background plates were excellent. I don't know where they got them, but they were very realistic. They were just on a screen.

CA: I did a scene with "Spanky." The gorilla was called "Spanky" like he was a member of "Our Gang." In the scene, Spanky started to take off my clothes, and when we finished the scene, Adrian Weiss said, "Now we are going to do the European version." And I said, "What's that?" They explained that more is shown, and I said, "I don't think so."

There is a photo of you from the back when you are turned the other way, and you are totally bare backed.

CA: Yes, I was rigged up with a scarf and a halter. It was around my neck, and I was holding it. But then I remembered there were grips over me, overhead. It was embarrassing.

Was there any location shooting?

LF: Not that I was in. For one shot I put the top down on the car. It was an easy shoot for me.

CA: The last scene in the film I did at Bronson Cavern. It was January, and it was freezing cold. There was a trailer with no lights, no electricity, no nothing. I had to wear a costume from some Sabu picture to match up the shot. You know, the whole purpose of the picture was built around stock footage.

Any additional thoughts on BRIDE AND THE BEAST?



LF: It was hectic, it was a quickie, but I enjoyed it. Adrian Weiss was really a nice guy.

CA: Well, it didn't hinder my career any. I did my best. It made a house payment or two. The whole premise of the movie was so ridiculous. The whole thing was insane. But a lot of people remember it now. It was a real hoot.

Any final thoughts for this interview?

CA: Well, I remember butts from some of my other films. I was in FRANKENSTEIN 1970 (1958), and Mike Lane was playing the monster all wrapped in bandages. He couldn't get a grip on me because of all the bandages, and I kept slipping and slipping. Then, I was in another gorilla picture, GORILLA AT LARGE (1954) with Anne Bancroft and I did a minuet with George in his gorilla suit. We also did some funny, funny stills with him holding one of us under each arm. This was a fun period in my life. I now run an antique shop. It has been fun to talk about these films, but it seems so isolated, a totally different part of my life.

LF: I appreciate the interest. It is good to be remembered. I haven't seen many of these films for such a long time, and it is good to see them again on video. It was such a long time ago,



Lance Fuller remembered hunting with a 375 magnum rifle and really enjoyed that scene in **THE BRIDE AND THE BEAST**.



Charlotte Austin remembered the Ed Wood inspired angora sweater shown above as making her look like a "giant deranged bumble bee."

working with people like Ronald Reagan. I enjoyed working with everyone. I got along with everyone and made a lot of friends.



AND THE YOUNG PEOPLE WILL CARRY THE SCARE TORCH...??

by Kent R. Daluga

Howdy *Scary Readers* and welcome to another issue of this the "Only Real Monster Magazine" that lets you the readers/writers be heard and sometimes seen! Last time out I soap-boxed the need for us all to support the printed word and how every year we lose more and more magazines, newspapers, etc. So I hope this magazine you are holding is going to a good home and will be shared after the purchase....support what you enjoy and enjoy this magazine.

As I write this article Halloween will have come and gone...I trust it was a *Scary* good time?! And you watched a cauldron of fright flix and ate too much sticky sweet candy and of course maybe built an Aurora re-issue monster model?

A recent talk to a good friend (Dan Siciliano) or is it fiend of mine who has in past issues shared his vision of monsters and things that go crawlin' in the dark sent me some electronic photos. It seems that he and his daughter, Nicole Rose recently saw the release of **THE EXORCIST** and she told me it's "for babies" and "not that scary!!" Yet, in the same conversation she mentioned **DRAG ME TO HELL** was indeed "scary" and worth a repeated watching. I agree and I also re-watched it with friends on the BIG screen and it worked on many levels. I still believe the original of **THE HAUNTING** and of **THE THING** are worth re-watching every Halloween. What do you readers think?

The electronic pix Dan sent me are of his daughter enjoying the presence of a black cat that always seems to manifest its spirit in animal form every Halloween season!! And they named it "Ozmodeus", the Cat Demon of the Dark Nights of

Halloween!! Another photo is of a golden/black werewolf statue I sent Dan and I also sent another statue to **SCARY MONSTERS** maverick publisher and Rondo Hall of Fame winner Dennis Druktenis. Nicole saw this creepy visage and just had to have it! So I sent Dan another one and I wonder if that will end up with him or Nicole's room for bookends??

A good imagination and a young person enjoying **SCARY**

MONSTERS MAGAZINE is all it takes to invoke the giant titan of terror Frankenstein's Monster! The talented hand of Dan Siciliano and his lovely daughter Nicole Rose warn us that

WANTED! More Scary Readers like:



**Nicole Rose Siciliano
and The Frankenstein Monster!**



after all there are such things" and the young carry the torch??

And now let's dig into my latest finds from the electronic (Internet and I invented it of course) highway. So first off is two TV guides from the 1960s of one spooky and beloved family of fright **THE MUNSTERS** and I'm sure that these would command a nice price on ebay nowadays. The family

portrait from the St. Louis Post-Dispatch magazine is fantastic and the TV Times of Lily alone has some very creepy images indeed!! KTLA-TV Channel 5 shouts out to me and you 3 times with "NIGHTMARE," "SHOCK" and "WIDE SCREAM THEATRE" with the classic Bela Lugosi



NIGHTMARE!
TUESDAY 9:30 P.M.

THE BLACK CAT

Stars Boris Karloff and Bela Lugosi at their very best.

KTLA 5

DEBUTS MONDAY - THE SCARIEST
GOOSEPIMLERS OF ALL TIME!

**WIDE
SCREAM
THEATRE**
MON. - FRI.
7:00 PM
KTLA
5

deceased Gloria (a wonderful lady and pleasure to have met) Stuart in the James Whale's immortal tale of **THE INVISIBLE MAN**. I'm sure that trio of fright films caused many shocks, nightmares or screams in its day!!

Next up we visit KSBW-TV Channel 8 and it's "HORROR MOVIE WEEK" of almost all Hammer films and in bloody colour of course! An afternoon of "shockers" that started at 3:30 p.m. and ending at...I hope it wasn't 5 p.m. These gems need a 2 hour time slot of breath. WSBK-TV Channel 38's "38 THRILLER"

DRACULA and the Boris Karloff/Bela Lugosi thriller **THE BLACK CAT** and lastly Claude Rains and the recently

presents at 4:00 p.m. Saturday **THE WEREWOLF** and they used a photo of **THE WOLF MAN** featuring Lon Chaney

SHOCK! THE INVISIBLE MAN

FRANKIE BAINE - GLORIA STURDY



KTLA

FRIDAY 9:30 p.m.

BRIDE OF FRANKENSTEIN

BORIS KARLOFF,
ELSA LANCHESTER
Adjudged best of series

Friday 10:30 pm



KCRA-TV

SHOCKER!

- HORROR MOVIE WEEK -

Blood Vampire
BRIDES DRACULA

The CURSE OF THE WEREWOLF
THE EVIL OF FRANKENSTEIN

The PHANTOM OF THE OPERA



MON.
- FRI.

3:30 pm KSBW-TV



HORROR CLASSIC!

The Werewolf

Today's feature on
38 THRILLER!

Saturday 4 PM



WDSN-TV

TV prevue

OCT 25-31

Free every Sunday with your Chicago Sun-Times

Screaming
Yellow
Theatre



Jerry G. Bishop as SVENGOOLIE on WFLD-TV

with the Jack Pierce make-up. I wonder how many viewers thought that they would see the Lon-ster and instead were treated to a fine werewolf film in its own right **THE WEREWOLF** from 1956 with Steven Ritch. And relive the fantastic b/w tale of **THE BRIDE OF FRANKENSTEIN** on KCRA-TV 3 and you

can sleep in late on Saturday morning if you want...it's OK. I like the film strip design on this ad and of course they make a lovely couple...at least he things so!!

Looking deep into the last image and wondering where its been hiding all these 35+ years is an original (??) "Svengoolie" TV PREVUE TV guide!! This item may well be the only one to exist and you the readers of SCARY MONSTERS get to see it here and now!!

Well that's it for me this time and I hope you enjoyed the words and the pictures from the present/past and the talent of Dan Sicilano as well as the dedication and vision of Sam Scare and company and continue to support this magazine. Best Scares, Kooky Kent.

Gloria Stuart: A TITANIC LIFE

by David Alex Nahmod

When she died, on September 26, 2010, she was 100 years old, the same age as her iconic character Old Rose from James Cameron's *TITANIC*.

Gloria Stuart, born July 4th, 1910, lived life to its fullest. Hers was a life that many would envy. From the beginning, she was determined to make her mark. She married sculptor Blair Newell in 1927, and the two lived a Bohemian life in California. In *I JUST KEPT HOPING*, her 1999 autobiography, she admitted that in your youth she'd been an advocate of free love.

It was during her marriage to Newell that she began to pursue an acting career, and was signed to the now legendary Universal Studios. One of her first films was James Whale's *THE OLD DARK HOUSE* (1932).

When Stuart made her spectacular comeback some 65 years later, she often dismissed her early works. In the Hollywood of the 1930s, she was considered a "B" girl, appearing as reporters, secretaries, or as women in distress. Having studied acting at the Pasadena Playhouse, she took her work quite seriously, and yearned for the kinds of intense dramatic roles that Katherine Hepburn was getting.

But when, at age 83, she appeared at the *FAMOUS MONSTERS CONVENTION* in Crystal City Virginia, she acknowledged that her films with Whale were among the works she herself most admired. Unlike other actors, the articulate and arts oriented Stuart embraced her horror films, and advised other actors not to discount the genre.

This writer was lucky to have been in attendance at Stuart's *FM* appearance. Though I can't recall her exact words, I do remember her saying that, of the 42 films she did between 1932 and 1946, her two with James Whale were the only reasons her career was remembered.

Stuart was the centerpiece of one of the *OLD DARK HOUSE*'s most memorable sequences. In the film, most of the cast were dressed in conservative English tweeds. But Stuart, a

knockout in her youth, was the lone cast member to be seen in a white, low cut, flowing gown.

The director told his actress that her costume was a well thought out decision on his part: he wanted her to look like a "white flame"

when she was chased down a cavernous, windswept corridor by Boris Karloff. The visually stunning scene still impresses today.



The following year, 1933, Whale again called the shots when Stuart acted alongside Claude Rains in **THE INVISIBLE MAN**.



When she received her Oscar nomination at age 87, Stuart acknowledged that she'd worked with two geniuses in her life, and that both were named James. It's now believed that it was Stuart's

performance as Old Rose, the feisty Titanic survivor who narrates the story on the eve of her 101st birthday, that gave the film its heart and made it the monstrous hit that it was. Her performance as Rose is extraordinary: she's a woman with a secret that others are hoping to pry out of her. But she only reveals what she chooses to, and does so on her own terms.



It was with **TITANIC** that Stuart finally got to reveal the full extent of her acting chops, and how seriously she took her craft. She and Kate Winslet, who played the younger Rose, met prior to filming at Stuart's request. "I wanted to see how she moved, how she walked and talked," Stuart told interviewer Charlie Rose. "I was playing her, she wasn't playing me."

One year later, her old studio Universal released **GODS AND MONSTERS**, a biopic about the final years of her old friend James Whale. Ever the trouper, Stuart, the only surviving member of Whale's stock company, was happy to share memories of him to the press. In her early nineties, she

also recorded a brilliant commentary track for the DVD release of **THE OLD DARK HOUSE**.

But acting wasn't Gloria Stuart's only vocation. In the 1940s, she quit acting and took up oil painting. Her very first gallery exhibition in New York City was a sellout, and Stuart continued painting until the end of her life. In the 1970s she purchased her own printing press and produced a number of highly regarded gift books.

In 1982, moviegoers were moved by a brief, lovely sequence in the Peter O'Toole film **MY FAVORITE YEAR**. Playing an alcoholic, somewhat washed up star of 1950s live TV, O'Toole's character proved to himself that he still



GLORIA STUART

CARL LAEMMLE presents
H.G. WELLS'
 FANTASTIC SENSATION
THE INVISIBLE MAN

GLORIA STUART-CLAUDE RAINS
 WALTER HARRIGAN-DUDLEY DIGGES-UNA O'CONNOR
 HENRY TRAVERS-FORRESTER HARVEY

A UNIVERSAL PICTURE

had it when a radiantly beautiful older woman danced with him. She had no lines. Monster kids were stunned when the closing credits revealed that the lady was none other than Gloria Stuart, back in acting after a three decade hiatus.

Stuart continued acting until 2004. Her final roles included a brief stint on the soap opera **GENERAL HOSPITAL** and in **LAND OF PLENTY**, a film by German art house director Wim Wenders. She spent her last years at home painting, but continued giving interviews right up to the end.

About six weeks before she passed, she appeared at the Director's Guild Theatre in Hollywood, answering questions on stage for noted film historian Leonard Maltin. Though quite frail at this point, she delighted her audience with sharp wit.

"Remember to follow your own star," she reportedly said to her family on the last day of her life. "Never let anyone interfere with your dreams."

WOLFMAN MAC'S CHILLER DRIVE-IN

by Dave Fuentes

While perusing the Internet last year, I stumbled upon a YouTube clip that immediately grabbed my attention. A man dressed in a werewolf costume let out a howl before enthusiastically introducing a classic monster movie! As a long standing fan of my local host, Svengoolie, I had only recently become accustomed to the idea that other horror hosts actually existed outside of Chicago. I assumed that Svengoolie was the *only* host, and everyone in the country must have grown up with him as well. As an adult, my avid reading of **SCARY MONSTERS MAGAZINE** soon set the record straight. I learned that children from across the nation had grown up with their own, unique host (or hostess) and, like me, shared the same strong affection for them. As I took in their **MONSTER MEMORIES**, I found myself becoming more and more intrigued. I had a strong desire to see some of these characters in action, but was unsure exactly how to go about it. Now, thanks to the wonders of the Internet, I found myself enamored with a vibrant and modern day host named *Wolfman Mac*!

After eagerly viewing all the clips I could find, I quickly ran an Internet search and discovered that Wolfman Mac, although filmed in Michigan, was also broadcast in various other locations via a cable channel called RTV (Retro Television). While not available in Illinois, this station was carried in Rhode

Island where a good friend of mine, and fellow monster movie lover, resided. I quickly shot him an email asking him if he could find Wolfman Mac's show and, if possible, tape and send me an episode. After what seemed an interminable couple of weeks, the package finally arrived. I popped the disc into my DVD player and was forever changed as I became the newest guest of **THE CHILLER DRIVE-IN**, located in the fictional town of Hauntington Heights!

Unlike many hosts, Wolfman Mac is not a one man show. In fact, **THE CHILLER DRIVE-IN** is loaded with enough unique and rich characters to rival any network television drama. Joining Mac is his skeleton friend, Boney Bob, a robot



named Torg, the immense yet childlike Morbid Melvin (my personal favorite), Madame Nina the fortune teller, a large amphibian named Son of Froggy, vintage actress Ivana Wekagenn, a lady Frankenstein named Rubella, the attractive concession clerk—Grenadine, the drive-in's security guard—Oscar the Ogre, and a vampire named Scary Grant who,

appropriately, runs the local blood bank. Each of these characters are performed with as much flavor as their names would imply. They also serve to keep the show fresh by being rotated for different storylines.

Leading this

motley crew is the star of the show, Wolfman Mac, played to the gusto by former radio personality, Mac Kelly. Mac affectionately refers to his fans as his "Wolf Pack" as he welcomes them to another week of monster mayhem. "When we started the show for public access in 2007," says Mac, "it was me, a camera guy, an editor and just a couple of actors. We stood in front of a 10 x 10 black cloth covered with cob



WOLFMAN MAC'S
**CHILLER
DRIVE-IN™**

webs. Now we've got sets that match any sitcom out there and there's a cast and crew of almost 40 that make the show happen every week."

I was immediately drawn by the show's premise: Wolfman Mac runs an old drive-in theater along with his unscrupulous sidekick, Boney Bob. The drive-in, while weathered, has plenty of curb appeal with its walls adorned with vintage movie posters and old Hollywood stills. It also features a snack bar reminiscent of the era in which many of these films originally debuted. Adding to the ambiance, the viewer is occasionally treated to actual drive-in movie clips, including those wonderful ads soliciting moviegoers to visit their concession stand. I particularly enjoyed the one featuring a freckly child sporting a 1960s hair cut and toothy grin, while viewers were urged to "Buy a corn dog!" It was an ingenious touch and I was amazed by how much it added to the overall experience of the film.

For younger viewers who may not be familiar with this golden age in our cinematic history, it is the characters that will no doubt keep them tuned in. Peppered throughout the show are Wolfman Mac's hosted segments which are highlighted by the hilarious antics of the aforementioned cast. After watching several episodes of **WOLFMAN MAC'S CHILLER DRIVE-IN**, I was struck by just how clever and well written these skits actually are. Each episode has its own story that continues throughout the night's show. The stories are often so entertaining that it is nearly impossible to take yourself away from the program until it has reached its conclusion. In one episode, the love-starved Grenadine (played by Karie Hambrick) discovers that she is an actual descendant of Salem witches. Eager to capitalize on her supernatural heritage, she quickly concocts a "love potion" with the intent of ensnaring her long time crush, Wolfman Mac. Her plan goes awry (as such spells often do) when Boney Bob accidentally serves the portion to Morbid Melvin (Adam Showers), and soon finds himself the object of Melvin's affection. Hilarity ensues even further as the rest of the cast desperately searches for an antidote, while trying to thwart Boney Bob who has decided to accept Melvin's proposal of marriage as a means of profiting from the inevitable wedding gifts.

Never taking itself too seriously, Wolfman Mac often adds a lot of humor directly into the movies themselves. This may include a funny sound effect or creatively inserting a pair of digital "eyeballs" if not the visage of Boney Bob himself. Sometimes the viewer is treated to a humorous "flash" warning regarding the editing of the film. These warnings might include "Gratuitous Edit!" or "Key Plot Points Removed!" While some film purists may shudder, I felt that this was another amusing touch. It placed me even further into the vintage drive-in, grind-house milieu where missing film reels were a common feature.

Although a modern horror host, Wolfman Mac has already etched (or should I say "scratched") a special



The Chiller crew at the Motor City Comic Con. (Photo courtesy of Dave Piper.)



Oscar the Ogre, Dave Fuentes and Wolfman Mac.



The show's producer Vicki Vanderkolk gets some TLC from her witch-doctor husband, Raymond Dean Vanderkolk, the writer of the show.

place in our home. As a longstanding fan of monster movies, it was always of great concern to me that I pass on this passion to my five kids. Unfortunately, children today live in a world of DVD, 24 hour cartoons, and CGI spectacles. For the most part, they are not particularly interested in vintage films especially when presented in (gasp!) the dreaded black and white. It was during a viewing of Wolfman Mac that my luck finally changed. One day I was watching Mac when I noticed my children, who had previously been running about the house, sitting quietly, side by side. As I investigated the situation further I noticed that their attention was firmly placed on Wolfman Mac's presentation of **THE HORROR OF PARTY BEACH**. I've previously watched this movie many times, often in full view of the kids. Usually, on these occasions, I am treated to rolling of eyes along with a dry delivery of, "the hot dog-mouth monsters again, dad?" This time, however, they weren't mocking me. Instead, they were actually watching intently and allowing themselves to get caught up in the film rather than simply dismiss it. The next day I was thrilled when one of my daughters asked if I had anymore Wolfman Mac shows they could watch. We have since had many family viewings of **WOLFMAN MAC'S CHILLER DRIVE-IN** and often with better examples of horror "classics." Whenever a package comes in the mail they always stand at my side while I open it up, anxiously asking if it contains the latest Mac episode. As we sit down together and get ready to watch, I see the same look of anticipation in their eyes that I had as a child, waiting for Svengoolie to come on Saturday nights. Wolfman Mac has become the perfect ambassador in introducing my children to my favorite genre. Perhaps it is a sign of the times that kids can now grow up with their favorite host, whether he or she is local or not.

Six months later, I had the great honor of meeting Wolfman Mac as well as some of the show's creative team. The crew was attending a horror host tribute to Vampira at the Indianapolis **HORRORHOUND CONVENTION** (SEE: **SCARY MONSTERS #76** for more details!) along with a legion of other hosts from across the country. I can now say that Mac Kelly is as genuine and great a guy off camera as he is on. I was also pleased to shake hands with the show's producer, Vicki Vanderkolk, and her husband, and writer of the show, Raymond Dean Vanderkolk. One has only to meet Mr. Vanderkolk to see where much of the show's enthusiasm and humor comes from. In fact, he is the only writer I know who occasionally dons his own character costume in the form of a witch doctor! Clearly, good times are to be had both in front and behind the camera at **THE CHILLER DRIVE-IN**. For those who do not receive RTV with their cable package, I strongly urge you to contact



Jade and Leia Fuentes meet Torg the Robot at **THE CHILLER DRIVE-IN Open House**.



Madame Nina tells Leia Fuentes her fortune.



your local provider and encourage them to do so. You can also visit Wolfman Mac's website at www.chilldrivein.com for clips and a more in-depth look at the characters. It will also be the place to order individual episodes so everyone can have a chance to visit **THE CHILLER DRIVE-IN**. Whether a parent looking to ingratiate their children to the horror/sci-fi genre, or an adult who wants to relish the memories of a bygone era, it will be time well spent.

Hats off to Wolfman Mac! We'll always love Svengoolie, but Mac's howling shall echo through the halls of our home for many years to come.

(Left) Wolfman Mac holds the latest issue of **SCARY MONSTERS** at **THE CHILLER DRIVE-IN Open House** (9/6/10) and urges all his visitors to buy a copy.

Interview with MAC KELLY

Conducted by Dave Fuentes

Mac Kelly graduated from Specs Howard broadcasting in 1986 and has worked most of his adult life as a radio disc jockey both in Michigan and Southern California. Having grown up in Mt. Clemens, Michigan, Mac's love of horror movies was cultivated by such horror hosts as Sir Graves Ghostly, the Creature Feature, and The Ghoul. Although schooled in broadcasting, it was always Mac's ambition to one day follow in his idols footsteps and become a television horror host himself. Mac began hosting classic films on Bay City public access TV before creating the Wolfman Mac and Boney Bob characters in 2006. His show was titled Wolfman Mac's Nightmare SiNema



Dave Fuentes with Wolfman Mac (Mac Kelly) at the HORRORHOUND CONVENTION.

and aired via the Community Media Network in Troy, Michigan. The following year, his show debuted on regular broadcast TV with Detroit's MyTV 20. In 2009, Mac decided to change the name of his show from Nightmare SiNema to Wolfman Mac's CHILLER DRIVE-IN in an effort to recapture the feel of vintage drive-ins, while also setting the stage for a national audience. I had the opportunity to meet Mac Kelly at the HORRORHOUND CONVENTION in Indianapolis. Mac participated in a tribute to Vampira which saw the largest gathering of horror hosts from across the country. (Once again, SEE: SCARY MONSTERS #76 for more scary details!) Despite a rigorous schedule that weekend, he graciously spared some time out to do this interview.

Dave Fuentes: Mac, thanks for taking time out of your busy schedule to answer a few questions. What was it like being a part of the VAMPIRA TRIBUTE and getting to meet and hang out with your true peers?

Mac Kelly: I made a lot of friends for sure, there are some very talented horror hosts out there! A lot of people would be surprised to learn that there are over 100 horror hosts all over

the country. You'll start seeing them pop up here and there on CHILLER DRIVE-IN, promoting THEIR shows on mine.

It's obvious that you're not just a horror host but a horror host fan as well. What are some of your favorite memories of the hosts you grew up with?

Well, I watched The Ghoul and Sir Graves while I was growing up, and I was a huge fan of both. There were two very different takes on the genre, The Ghoul was this outrageous party animal. I had to sneak downstairs sometimes to watch him because he was on real late at night. Sir Graves was the vampire that had more of a "family" horror show, as harmless as watching THE MUNSTERS.

So you grew up watching and appreciating many of the classic horror and sci-fi films you are showing today. What were some of your favorite monster movies as a kid?

I like them ALL, still do! There's not enough ink to print all of them but I was always into FRANKENSTEIN, THE WOLFMAN, THE CREATURE FROM THE BLACK LAGOON, THE DAY THE EARTH STOOD STILL, TRILOGY OF TERROR, AMITYVILLE HORROR, and so on and so on!

You created the Wolfman Mac character in 2006. Did you always imagine yourself hosting as a werewolf character?

I sent a picture to Sir Graves Ghastly when I was a kid of a werewolf. I always thought werewolves were the coolest! When I was trying to think of what type of character to become I almost instantly chose the werewolf. The other stuff had already been done.

I have to say, as far as horror hosts go, you have one of the best make-up jobs I have ever seen. Did you design the look yourself?

Thanks! Well, the design was as close to Lon Chaney Jr.'s as I could get, but of course that's already been taken and ya gotta be careful! At first, I put the make-up on myself and it was a disaster! Now a make-up specialist named Keith Faych applies the hair.

So how long does it take to have your make-up applied and get into character?

It takes just shy of an hour. As far as me getting into character, I'm very much Wolfman Mac all the time! Certainly more animated on camera, but that's pretty much me.

You have an amazing team working with you both on screen and behind the scenes. Tell me a little bit about them.

I've got a great cast n crew here! Madam Nina—our psychic, is played by actress Nina Kircher. Oscar the Ogre is played by a guy that worked for The Ghoul making his froggy's back in the day, Dave Ivey. Susan Valenti is Rubello Fever, also a great Bettie Page look alike! Karie Hambrick plays Grenadine, Hauntington Heights witch. Steve Czapiewski (also our main editor), plays the new Dr. Valentine. Adam Showers is Morbid Melvin, a creepy big boy with a propeller hat. We have a new vampire, Scary Grant played by actor Rick Bobier. We have our own witch doctor played by our head writer, Dean Vanderkolk. Son of Froggy is a 7 foot tall frog played by Michael Murphy. We have a new character called Renfield, he's played by actor Mark Barrera, and last but NOT least, Torg the Robot played by Mark Knotle!

I think I speak for most fans of THE CHILLER DRIVE-IN that Boney Bob is one of the most endearing characters of the show. What was the inspiration for your cantankerous sidekick?

Boney Bob is a cross between Archie Bunker and Bugs Bunny! Ya know, my daughters thought I should use Boney Bob. He was just hanging on my porch every year for Halloween. I really didn't want a sidekick, but I put him on anyway. The voice and attitude came easy and today he's by FAR, THE



most popular character on the show!!

Your show recently went through some upgrades and I've heard that there are a lot of great surprises in store this season. Can you give us a sneak peek at what we can expect to see at the new, and improved, CHILLER DRIVE-IN?

HOL!!! Nope!!! Well, "cept to say that the lighting is cooler, more cob webs, more of a spooky feel, while still keeping the campy, cheesy jokes for the whole family. The new season is certainly more elaborate than our last. Oh, HOL, is "Howl our Loud" (smile).

What would you say to potential fans out there who do not receive RTV in their area but really want to experience WOLFMAN MAC'S CHILLER DRIVE-IN?

You should call you cable and dish companies and simply request that they carry RTV! We hope to have our last few seasons online by the time this goes to print, keep a bloody eye out for Chillerdrive-in.com

THE MAKING OF THE LOST SKELETON RETURNS AGAIN

by Robert Deveau

TUESDAY, March 11, 2008

I'm flying out to Los Angeles today to join the cast and crew of **THE LOST SKELETON RETURNS AGAIN**, a film that just a few short months ago was not even a gleam in the brain of writer/director Larry Blamire. Enthusiasm for his first film, **THE LOST SKELETON OF CADAVRA** (SEE: SCARY MONSTERS MAGAZINE #51 for more details on this film!), was so great, and anticipation for the delayed release of its follow-up **TRAIL OF THE SCREAMING FOREHEAD** (Try and find a copy of the *Sold Out SCARY MONSTERS 2009 YEARBOOK*, *MONSTER MEMORIES* #17 to read about "The Making of!") such that, when Larry watched a bunch of episodes of the old, obscure TV series **SOLDIERS OF FORTUNE** and realized the potential of what could happen if Dr. Paul Armstrong became an embittered alcoholic lost in the jungle, with wife Betty blithely waiting for him to return, it seemed logical to re-visit Paul and Betty and their alien friends Kro-Bar and Lattis.

The story picks up two years later after the last movie, with Dr. Paul Armstrong (Larry Blamire) now deep in the Amazon, having been disappointed by Science and taken to drink. His intrepid wife Betty (Fay Masterson) travels south to find him, but she's not the only one searching for her rock-studying husband: a certain Skull has come into the possession of Peter Fleming (Brian Howe), twin brother of the late Dr. Roger Fleming. The Skull needs a certain rock to make himself whole again, a rock hidden deep in the wilds of the Amazon jungle.

THE LOST SKELETON RETURNS AGAIN began shooting on Monday March 3 at the Arboretum, a location that, with its jungle-like foliage, makes a convincing stand-in for the Amazon. On the eight day of shooting, I joined the crew at Sable Ranch, a vast 500-acre location north of LA that has been used for such diverse productions as Roy Rogers and Buck Jones westerns, the **MAVERICK** TV series, Mel Brooks' **ROBIN HOOD: MEN IN TIGHTS**, Disney's **HAUNTED MANSION** and Rob Zombie's **THE DEVIL'S REJECTS**. In addition to horses and sheep, the ranch also has several buffalo, and abundant wildlife roaming free, such as eagles, deer, geckos and beetles.

I immediately check in with Costume Designer Kristina West, with whom I'd had several phone conversations prior to the start of production, including one where she stood in a vintage clothing store in LA checking the racks while my wife measured me in Boston. She's anxious to determine if the non-returnable vintage jacket she bought for me will fit. Fortunately, it does. After playing a frumpy farmer and a Columbo-like Chief of Police, I'll finally look dapper in a Blamire film.



The cast and crew are on lunch break when I arrive, and after saying hello to old friends I'm introduced by Larry to film collector/gorilla actor Bob Burns, who is as nice a guy as he's reputed to be, inviting me to visit his house to see his collection (which can be viewed in his wonderful book **IT CAME FROM BOB'S BASEMENT**). Unfortunately for me, time won't permit me to take him up on this most tempting invitation. It's not until the next day that I find out that the gentleman standing next to Bob is illustrator Bernie Wrightson, whose work is embedded in my mind but whose face is not, so I'm missing the opportunity to talk to him.

Another visitor to the set is "Psylyent" Larry Mollica, moderator of the *Lost Skeleton* Message Board on Yahoo, whom I'd met at the American Cinematheque screening of

TRAIL OF THE SCREAMING FOREHEAD earlier in the year. If you've never been to the site, take a look: the LSoC Message Board is usually the first place for breaking news on Blamire films.

After lunch, the first scene up is one in which Dr. Paul, Betty, Jungle Brad (Ranger Brad's twin brother, naich) and company meet one of the denizens of The Valley of the Monsters. The monsters are the creations of Frank Ippolito and the Chiodo Brothers (**KILLER KLOWNS FROM OUTER SPACE**), and are performed by Frank Ippolito (the last two **PIRATES OF THE CARIBBEAN** films), who also applied the ever-expanding heads of Andrew Parks in **SCREAMING FOREHEAD**. The monsters in this film are quite different from the Mutant in the first film, while still maintaining the low budget charm that was a hallmark of the first. Larry has described the two **LOST SKELETON** films this way: "If the first one was an Ed Wood film, the sequel is a Sam Katzman film: still low budget, but with the advantage of studio money behind it; just a bit more polished." After fighting off the first monster, the intrepid adventurers are then attacked by a man-eating plant, which could give Audrey Jr. a run for the money.

WEDNESDAY, March 12, 2008

First up in the morning is Peter Fleming (Brian Howe) being awakened by the floating Skull of Cadavra. Brian has come up with a "button" for his arguments with the Skull which has become as close to a running gag as this film has. Fleming and the Skull bicker like a married couple, and several of their conversations end with Brian snapping at the Skull to shut up. Brian's comic sense is perfect and his feeling for Larry's approach is dead-on accurate. He's the only actor on the film who is allowed to improvise on Larry's dialog.

There is a large empty building on the grounds of Sable Ranch dubbed the warehouse, which has become a makeshift studio where the crew has built the exterior of the Amazon Airlines airport using a painted sky cyclorama, a hurricane fence and a sign reading "Terminal": voila, instant airport. The sound quality in the warehouse has a perfect echo, so Larry is reading the off-camera lines announcing "Amazon Flight Number 38 now boarding" live rather than recording them later. Several crew members are costumed in 1960s clothing as extras; yes, this movie is so much more lavish than the first **SKELETON**, we actually have background action!

Adding to Dan Conroy's description of this movie as "a perfect storm of stupid" is Kevin Quinan as crook Carl Traeger,



Frank Ippolito and crew manipulate the marionette-like plant.



Dr. Paul Armstrong (Larry Blamire), Jungle Brad (Dan Conroy) and Betty Armstrong (Fay Masterson) run away from a denizen of the Valley of the Monsters.

sent into the Amazon by shady importer/exporter Handscombe Draile (yours truly) to acquire the Jerranium 90 rock.

Also constructed inside the warehouse is General Scottmanson's (H.M. Wynant) office, complete with 48 star American flag. If you look closely at Gen. Scottmanson's desk, you'll see a miniature building, which is production designer and co-producer Anthony Tremblay's personal signature. Tony has previously done production design on **ARMY OF DARKNESS**, **THE DEVIL'S REJECTS** and **ROB ZOMBIE'S HALLOWEEN**. He has designed some fantastic miniatures for our movie that precisely capture the feeling of state-of-the-art (for 1962) special effects. H.M. Wynant has so many credits I couldn't begin to do them justice

here; look him up for yourself on the imdb. Still as handsome and charming as when we worked on **SCREAMING FOREHEAD** (Jennifer Blaire confesses to having a crush on him), H.M. had some hysterically funny stories to tell during his interview with Trish Geiger for "The Making Of" video, which will hopefully be on the DVD as an extra.

Scheduled as final scene of the day is my big moment as Handscombe Draile with Kevin Quinn as Carl Traeger. When the cast had its final table reading in LA a few weeks ago, I literally "phoned in" my role from Boston, and afterward many people told me it was their favorite scene in the movie. Hope they still feel that way now that it's in the can. I have to say I just did what Larry told me to do, an approach that seems to have worked pretty well for about 25 years now. You can judge for yourself when the film is released.

Since Larry and I share the same cinematic vocabulary, we've developed a kind of short-hand when we talk about developing a character. For example, The Farmer in the original **LOST SKELETON** was loosely based on the farmer at the start of **THE BLOB** and the farmer who runs after those pesky teenagers in **INVASION OF THE SAUCERMEN**, as well as old-timer character actor Hank Patterson. In discussing what Handscombe Draile would be like, Larry referred me to character actor Ken Lynch. Though I didn't try to mimic Lynch in any way, using him as reference made a lot of sense to me and gave me a handy hook to hang my portrayal on.

I was glad to have that hook, too, as the scene with Kevin was rather difficult. Although a mere 4 pages, it involved repetitive language, similar cues and a lot of props, all things that I would have felt much more comfortable with had I the luxury of rehearsing with Kevin before we shot. On stage you perform a scene from start to finish, and if you mess something up you keep right on going. On film you can stop and start, which allows for the correction of mistakes but makes it hard to remember exactly what point you're at in the scene, especially one in which a lot of the dialog is similar. We got through it, though!

THURSDAY, March 13, 2008

A jam-packed day today, with so much on the schedule—all of which is accomplished by the end of the day—that it's amazing to me that all movies aren't shot with two cameras all the time, as this movie is. Our Director of Photography, A.J. Rickert-Epstein, has experience shooting with two cameras, and there is no other way this film could get shot in a mere 12 days. The fact that the dailies look so good makes A.J.'s fast work even more astounding.

Tony Trenthay sets up one of his miniatures today. It's the temple of the Cantaloupe Goddess, worshiped



Trish Geiger as woman scientist Ellamy Royne.



Robert Deveau in costume as Handscombe Draile. (Photo: Trish Geiger)

by the Cantaloupe People, who are led by Queen Chinfa (Alison Martin). The shot shows Our Heroes entering from frame right as the Queen leaves the temple and ascends her throne. The throne is full size, the temple about two feet high. The amazing work Tony is doing with such simple means will boggle your mind, as it did mine. Prepare to be bogged, Earthlings!

After watching sexy evil scientist Dr. Ellamy Royne (Trish Geiger) being chased by another ferocious monster (Frank Ippolito), the final scene of the day is bad guy Gondreau Slykes (Daniel Roebuck) getting bonked to death by the floating Skull. You know your scene is funny when the crew can hardly suppress their laughter.





Daniel Roebuck prepares for a scene with the floating skull while director Larry Blamire (left) observes.

FRIDAY March 14, 2008

As IN THE LOST SKELETON OF CADAVRA, aliens Kro-Bar (Andrew Parks) and Lattis (Susan McConnell) go undercover in Earthling garb in the sequel, this time dressed as their concept of Earth tourists. Unfortunately for them, this morning is particularly chilly, and Andy's Hawaiian shirt and shorts are scant protection against the cold mountain air, but he toughs it out, saying that withstanding adverse conditions is what it means to be a Man—as he checks his makeup in his handy pocket mirror.

Today it's Larry's turn to have trouble keeping a straight face, as he warns FBI agent Reet Pappin (Frank Dietz) to "stay away from my wife or I swear I'll eat your hands." Adding to Larry's trouble is a big reflector directing the full rays of the sun straight into his eyes. So, if he looks especially Clint Eastwood squinty in this scene, you'll know the reason why.

Cast and crew race up to the ridge to



Reet Pappin (Frank Dietz) defends himself against a monster.

grab the last light of setting sun, then back to base camp for beers to celebrate the wrap of location shooting at Sable Ranch. As the sun disappears behind the mountains, the previously sedentary buffalo suddenly come to life and chase each other around their corral, galloping like furry trucks with legs, revealing just how powerful they are. I have the feeling that they could knock over any of our vehicles without any trouble at all. As the light dims and the coyotes howl in the distance, we drive away from Sable Ranch.

SATURDAY March 15, 2008

Today is the twelfth and final day of shooting, which never could have remained on schedule (often ahead of schedule, even) without the amazingly efficient work of our crew, headed by Colleen Cortes, our amazingly efficient 1st AD.

With only interiors to shoot today, we have a late call (9:00 AM) in a pretty Burbank neighborhood, directly next door to the house of Tony Tremblay (where our wrap party will begin as soon as we finish shooting), and, coincidentally, directly across the street from Frank Dietz's house. As I stand on the corner deciding which direction to go, he crosses the street to tell me where today's location is.

Christine Romeo, another Boston transplant to Hollywood, plays Brian Howe's wife in several scenes, and I set up a still photo of her distastefully dusting The Skull which, in my humble opinion, perfectly captures her Alice Cramden-like



Kro-Bar (Andrew Parks) and Lattis (Susan McConnell) in their "American Tourist" disguises.



The star of the film floats through the air.



Brian Howe argues with *The Lost Skeleton of Cadavra* while a passerby takes note.

character. Fay is alone in the final shot of the day, opening the front door to her "Leave it to Beaver" house and greeting her guest with "Hello, I'm Betty Armstrong." And with those words, **THE LOST SKELETON RETURNS AGAIN** is



Andrew Parks. Brian Howe and Susan McConnell take direction from Larry Blamire while a huge, man-eating plant is prepared.

wrapped.

This is the fourth Blamire film I've worked on, but the first



time I've had the chance to go to a wrap party. Tony has set up

Frank Ippolitto as dreaded Magraclop.

all the props used in the film: Latias and Kor-Bar's new flying saucer, Queen Chinfia's Cantaloupe People throne, the Dulp of Annacrah, and other items. Many of the cast and crew have their photo taken sitting on the throne with one or more of the props in hand. Tony also has a screening room, where we watch some of the film's dailies. They look very good indeed: the introductory shot of the dissipated Dr. Paul Armstrong could have been a Conrad Hall shot from **THE OUTER LIMITS**.

As I mentioned before, a number of people have told me that my scene is their favorite in the film. I think its fine, but frankly don't understand why people think it's so funny. I speak to Brian Howe about this, an actor who I've seen make the most unfunny line work (in other peoples' scripts, of course, not Blamire's) and he tells me he feels the same way about his own work: from his point of view, he's never funny and has no idea why people laugh. So, we agree to keep telling each other how funny we are.



Animala (Jennifer Blaire) communes with nature.

My personal favorite scene is between Alison Martin as Queen Chinfia and Jennifer Blaire as Animala. It's the "Dance With the Monkey" scene. But I've said enough. See **THE LOST SKELETON RETURNS AGAIN** and pick your own favorite scene.



(Robert Deveau is an actor who lives in Boston. His graphic design work can be viewed at rdeveau.com. He can be seen in **THE LOST SKELETON RETURNS AGAIN** and **DARK AND STORMY NIGHT**, both available on DVD from Shout! Factory, at www.shoutfactory.com.)

SCARY Scrapbooks

Submitted for your approval

by Mark C Glassy, Ph.D.

One of the current "hot" hobbies is scrapbooking. Stores like Michaels have row after row of materials catering to the scrapbook market. I know this because my beautiful wife (aka, The Bride of Markenstein!) is a pro at scrapbooking and knows the hobby quite well. The many volumes of scrapbooks she has assembled take up shelf after shelf attesting to her abilities and skills.

But, 50 years ago, back in the late 1950s and early 1960s the idea of a scrapbook had an entirely different meaning. For me personally, all of the monster business started in 1956 when I saw **EARTH VS. THE FLYING SAUCERS** on the silver screen. That movie changed my life and firmly put me on the course I am still on today. Not long after that Harryhausen film I began to put together my versions of scrapbooks by cutting out various movie ads in newspapers and photos from the current monster magazines being published at the time. Well, recently, I made a journey into the hidden depths of my dungeon and managed to locate two of these early scrapbooks and I thought the gentle readers of **SCARY MONSTERS** might find them of interest. It has been decades since I have seen them and it was a pleasurable trip down monster memory lane for me by looking at them again. Incidentally, I stopped putting together formal scrapbooks in the late 1970s when my day job (I'm a scientist) and the arrival of children dominated my life. For some of the pre-1958 movie ads in newspapers I remember getting these from piles of old donated newspapers at school. I kept the movie ad pages and later cut out the ads and pasted them in my scrapbooks.

I have photographed some of the pages of my early scrapbooks to show for this article. I now cringe at all those early monster magazines I sacrificed by cutting out photos, articles, ads, etc. to add to the pages of my scrapbooks. You may want to sit down for this because magazines sacrificed were early issues of **FAMOUS MONSTERS**, **WORLD FAMOUS CREATURES**, **MONSTERS & THINGS**, **MONSTER**



PARADE, etc. By carefully looking at the backs of some of the glued in photos I can readily see covers from **FM 1-5**, **WFC #1-2**, etc. Ouch! Even the cover to one of the scrapbooks has the letters "Monsters" cut from the cover of **FM #4**. At the time I thought this was the "best scrapbook ever!" Only from the eyes, heart, and mind of a 7 to 8 year old monster kid. Not to worry, however, since I cut up duplicate copies of

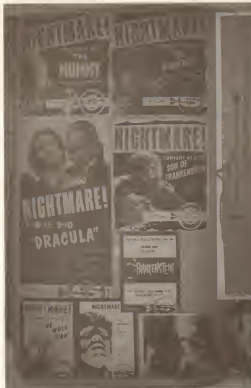




these issues for my scrapbooks. I still have untouched copies of all the above issues in my collection.

As I mentioned I managed to obtain copies of a variety of scary film ads from newspapers way back when and carefully cut those out and glued them into my scrapbooks. Some go

back to the late 1940s when **ABBOTT & COSTELLO MEET FRANKENSTEIN** was brand new at the box office. Also, when the **SHOCK** cinema package was making its way around the country many of our favorite monster kid movies were being aired and TV ads announcing each one was printed.



These too are in my scrapbooks. And when Hammer Films was hitting its stride during the late 1950s and on into the early 1960s I also dutifully cut out those film ads and pasted them in my scrapbooks.

During the early 1960s I remember my parents remarking about my scrapbooks to friends of theirs who were visiting. The friends apparently thought such a "hobby" was cute. As a kid I was always insulted by this since no way did I think

Frankenstein or Dracula or the Wolfman anywhere close to being cute! My monsters were cool and cute just did not cut it. But being a kid at the time I just took it all in stride. Here we are a half a century later and "my monsters" are still just as cool as ever!

Well, enough of this trip down **MONSTER MEMORIES** lane. It's back to the lab for me. Be healthy, eat right, and always stay **SCARY!**





MARIE WALLACE: ON STAGE AND IN SHADOWS!

by Rod Labbe

Throughout my travels as both a journalist and freelance writer, I've had the priceless opportunity to meet and socialize with many iconic pop culture figures.

One of these memorable encounters took place at historic Hampton Playhouse, in Hampton, New Hampshire, when I was still a teen. The day: Tuesday, July 29, 1969. The time: approximately 10:40 PM. The celebrity: Marie Wallace—who'd mesmerized millions of rabid fans and followers as "Eve" and "Crazy Jenny Collins" on ABC television's gothic soap opera sensation, **DARK SHADOWS**.

By then, I'd been an avid watcher of **DS**, as it's known in aficionado circles, for over two years. Those were the early days when **DS** "fandom" belonged strictly to kids. Besides making marketers happy by pumping up **DARK SHADOWS'** viewing audience, we ran (and joined) sundry fan clubs for the stars, produced monthly newsletters, put together colorful membership packages, and plugged into a mysterious network that stretched from coast to coast. All at our own expense.

Why? Because we loved **DARK SHADOWS**!

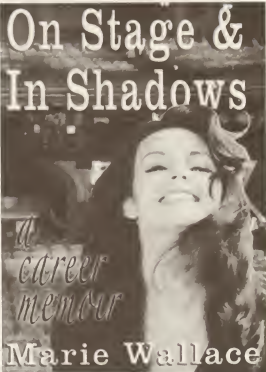
Word of Marie's upcoming summer stock appearance reached me via her fan club newsletter—composed, typed and mimeographed by president Cathie Horodowich, a young Brooklynite. Since I lived (and still do live) in Maine, and New Hampshire's just over the border, here was my chance to meet a real life **DARK SHADOWS**, star, face to face!

Arrangements were made (our parents, bless their hearts, never denied us), and one hundred and fifty miles later, I found myself standing in line—waiting to purchase a ticket for an evening performance of **BURLESQUE**, starring Marie Wallace.

The play's a blur, but what happened afterwards is clearer than an Polaroid scrapbook snapshot could ever be!

Before the curtain went up, I hastily wrote a note that said something like, "Hello, Miss Wallace.

My name is Rodney Labbe, and my younger sister and I have traveled 150 miles to see you. Could we please come back



stage after the show?"

An important-looking man walked by, holding a stack of programs. "Excuse me, sir," I nervously said, "are you the stage manager?"

"Yes, I am," he replied. "Can I help you?"

I handed him the note and politely asked if he'd mind bringing it to Marie's dressing room. "Sure. I'm on my way there right now."

A part of me thought all of this was futile, but within seconds of the final bow, my sister and I were barreling our way backstage—through dismantled sets and various props. The hallway veered right, opened up, and there—standing beneath a golden spotlight (or so it seemed to me)—was Marie, still dressed in her glittery costume.

She probably wouldn't have minded relaxing a bit with an ice-



Marie Wallace in **BURLESQUE**.

cold drink, considering the late hour and stifling July heat. Instead, this graciously sweet individual introduced us, including my mother, to her husband, Dr. Gregory Pollock (July 29th also happens to be their wedding anniversary), and spent the next half hour charming two silly, gushing and practically delirious fans.

1969 was the year of Manson, Woodstock, and Man's first tentative footsteps on the moon—astonishing milestones, without question. Yet, their world-shaking significance aside, I remember 1969 best and most vividly for Marie Wallace.

That's why, 30 years later, in 1999, I once again got in touch with Marie. Amazingly (yes, this is true), we picked up where we'd left off on that long ago July night, creating new memories as life-long friends.

And creativity is the catchword here! Not only is Marie a veteran actress of the stage and small screen, she's demonstrated considerable skill for photography, has performed with flair on the Big Finish **DARK SHADOWS** audio CDs and (best of all) penned an autobiography, appropriately titled **ON STAGE & IN SHADOWS**—a story of courage, intelligence and determination.

What I've learned from her example is deceptively simple: all artists preserve. They keep moving forward, toward another goal, another horizon. She may have lived on stage and in shadows, but Marie Wallace, knows a little something about reaching for the sun.

Now Marie talks about her book and **DARK SHADOWS** for **SCARY MONSTERS MAGAZINE**...

RL: Marie, your autobiography is an inspirational saga of one woman's journey through an exhilarating life. But the tale is far from over!

MW: True, Rodney, there's plenty more left to be lived. **ON STAGE & IN SHADOWS** contains stories about my life up to a certain point. With every new day, we're evolving, and you know me—I'm always ready for a new adventure and change! I did notice that the first and last chapters were about beginnings.

My book starts with *Beginnings* and ends with *A New Beginning—Photography*. Possibilities and opportunities are everywhere, and right now, one has taken me back to performing.

When I think autobiography, I picture long, laborious hours trying to remember the minutiae of one's daily existence.

Though I didn't find it difficult overall, I'll admit it was a time-consuming project.

What was the process?

It went like this: I divided the episodes of my life into sections and made each one a chapter. Once I go past my early years, each chapter was based upon the important shows in which I worked. The memories and anecdote started flowing!

Were you limited by word count?

No, I never thought of a word/page count. If I only produced

MARIE WALLACE AND TERRY CRAWFORD IN

DARK SHADOWS

THE DOLL HOUSE

AN ORIGINAL DRAMATIC READING



Marie Wallace

two or three pages about a particular life event, I'd dig deeper into my memory trunk and pull out something more. I'm just glad Craig Hamrick and Michael Karol, who were my editors, said, 'Let's set a deadline.' Otherwise, I'd still be writing.

So much exciting stuff went on through the years, relieving it must've been fun.

Reliving past moments can be a joy...but there's sadness to some of it, too. We learn and grow from our experiences, including the unhappy ones, so I didn't hold back when it came to those.

Will there ever be an updated volume? Maybe

Part Two?

I don't have any plans for one right now, but like I said, I'm open to new adventure (laughs)! Who knows what waits around the bend?

Reviews have been stunning. Did the finished product please your discerning eye?

Oh, I'm happy. I've received wonderful feedback, particularly from *DS* fans. That's been extremely gratifying.

It's not easy telling a riveting tale, and I'd think someone's life story would be especially demanding. The day to day activities can sound almost like a 'to do' list.

There were challenges, yes. Feelings, emotions, thoughts, circumstances and situations had to be presented in an honest, believable way—all underscored by a sense of time, of when these things took place.

One thing I appreciate is your fluid, conversational style—I felt like I was sitting right beside you, and we were having a chat.

A conversational style is what I was aiming for. I wanted the readers to feel that I was in the room with them, sharing a few thought-provoking and oftentimes humorous stories.

I found myself wondering, why doesn't Marie try her hand at fiction?

Fiction? Hmm. I won't say no, because I've learned never to close a door. However, for the moment, there's nothing floating around in my head that I must write down. Check back with me later!

Does an actress create fiction every time she plays a part?

Oh, yes! We build an extensive background for our characters—their dreams, hopes, desires—and we even become those people, for a while. It's indeed the start of fiction.

Who knows, you could write a **DARK SHADOWS** novel!

One character I'd love to write about is Eve, 'the most evil woman who ever lived,' one of my DS characters. It would be interesting to fashion all sorts

of stories about the days before her reincarnation as Adam's (Robert Rodan) bride.

Why not? You do know Eve better than anyone else, after all!

There are grand possibilities in that character. Eve had a colorful background, bouncing from time period to time period and wreaking havoc wherever she went. And she was also a murderess! Think of what could be done with that concept.

Hey, perhaps you should mull this over! Food for thought. My life is incredibly busy, and any book requires time and planning, and—of course—the actual writing.

You know what? This has the makings of a Big Finish CD production.



Marie Wallace played Eve on **DARK SHADOWS**. "The most evil woman who ever lived."

NANCY BARRITT AND MARIE WALLACE LAN

DARK SHADOWS

VOICES OF THE PAST



AN ORIGINAL DRAMATIC READING

They're producing exceptional audio **DARK SHADOWS** dramas, so sky's the limit! Why not put something together for them?

Think I should?

Definitely. You've an extensive DS background, and you're a talented writer, too.

Sounds like a plan! Thanks for suggesting it.

(smiling) You're welcome!

Back to **ON STAGE & IN SHADOWS**—weren't you a tad overwhelmed by the sheer scope of such an undertaking?

It could have been overwhelming, but my friend David Moore, who'd originally encouraged me to write the book, was cheering me on, and my editors were so supportive. With a vocal support system in place, it was easy to stay on track.

Did you discipline yourself to write everyday?

In the last four months before the deadline, I did write everyday, sometimes waking up in the middle of the night with an idea. Rather than jotting down a note or two and going back to sleep, I'd slip out of bed and start writing at my computer. Next thing I knew, morning had arrived!

You're such a diversified person and very energetic, too.

How do you find that energy?

Being on the go is part of my nature. When I was a kid, everyone said I'd swallowed a jumping bean because I could never sit still. And I'll take some personal credit for it, too. I chose a good life style, eat well and healthfully; I exercise, meditate, spend time with friends, drink a little vino...all the beneficial things. And I'm enthusiastic. Enthusiasm turns to passion, and passion generates positive energy.

I agree. Where would we be without enthusiasm?

Life can either be a chore or a banquet. I prefer the latter.

Let's talk about **DARK SHADOWS** for a moment. As you know, Dan Curtis passed away in 2006. What was your

first impression of him?

A no-nonsense man and a genius. My first encounter with Dan was at my audition. Naturally, I felt somewhat nervous about meeting him because he had a reputation of being tough. But Dan put me at ease immediately.

How'd it go, at your audition?

Auditions are unpredictable. Just when you think you've done terribly, they'll call you up with an offer! Dan was very complimentary, and after a second on-camera

audition—which I go into details in my book—I won the part. I've loved him ever since.

Dan went on to produce and direct numerous award-winning TV shows after DS, specifically **THE WINDS OF WAR** and its sequel, **WAR AND REMEMBRANCE**.

I was proud of his directorial

accomplishments. **THE WINDS OF WAR** and **WAR AND REMEMBRANCE** were immense undertakings, and he directed them with consummate skill. I consider myself lucky to have played even a small part in his legacy.

Dan Curtis is the man who brought **DARK SHADOWS** into my living room every weekday, and for that alone, I'll never forget him. He sparked a phenomenon!

Dan was the man behind the entire **DARK SHADOWS** enterprise. Without his foresight, determination and imagination, we wouldn't be sitting here talking right now.

I'll bet you still receive tons of fan mail.

Not tons to the literal sense, but I do constantly receive letters from fans describing the joy of DS has given them, and how it's impacted their lives. What I find heartwarming is their affection for the actors. We're more than mere performers to them.

You're part of their family.

In a very real sense, we are.

It isn't a burden? All those letters to go through and answer?

Not at all. If a fan finds time to write me, I'm flattered. When they stop writing, now that's when I'll worry (laughs)!

Let's examine the physical aspects of your book. How many cover designs were considered?

Craig and I first talked about putting the interior of a theatre on the cover, without an image of me. He took an outstanding photo inside the New Amsterdam Theatre, but it seemed empty. Something was needed to break-up the space. That's when we thought of incorporating a head-shot. I selected about five photos, all circa **DARK SHADOWS**, and the one we settled on was perfect.

I like that photograph. So full of life.

It encapsulated the book's spirit beautifully. Craig did some fancy Photoshop work and placed my headshot right over the theatre photo. Then, it was a question afterwards of where to put the title and other wording and voila!



Dan Curtis on the set of the movie **HOUSE OF DARK SHADOWS** with Jonathan Frid.

Evil Eve with Jeff Clark (Roger Davis) in another dark scene from **DARK SHADOWS**.

Any temptation to rewrite once you saw the book in galley form?

Of course, I was tempted to rewrite—while you're living, a life story isn't over! All the same, at a certain point, I had to stop because we had a deadline.

DARK SHADOWS is the most marketed soap opera in history. What did you think, seeing your face on a gum card?

The first time I saw those cards, my nephews brought a few to me and said they were trading them at school. I thought that was pretty cool. So did they!

Jerry Lace told me he saw a photographer present during rehearsals for the 1997 flashback.

I've no doubt to Jerry's account. There were photographers at the studio regularly; I just stopped noticing them after a while.

I recently interviewed Jerry for **FANGORIA** magazine (#296, September 2010). And guess what, Marie, you're next! **FANGO**, here we come! (laughing) I'd welcome any opportunity to work with you again, Rodney. Give me a call.

Every **DARK SHADOWS** star had a home-made fan club or two, it seemed. 16-year-old Cathie Horedowich ran yours, and she did a fantastic job.

Cathie was gregarious and hands-on, the ideal fan club president. There weren't formal fan club meetings, but she and I would get together periodically or chat via telephone. We



kept it going for two years, but once DARK SHADOWS ended, so did the club.

Weren't there huge crowds of teenaged fans outside the studio, morning and afternoon?

A sizeable gathering (laughs)! I'm happy they thought enough of us to bear chilling temperatures in winter and those sweltering New York City summers! We'd spend time signing autographs and speaking with them. I even took a few out for sodas!

There's something very special in all of this. I mean, to be sitting with you now, 41 years after our first meeting in 1969—it literally steals my breath away.

It is special. DARK SHADOWS has brought so many people together, from original fans to kids of today. And, by the way, Rodney, I can still see the teenager in you.

Wow, thanks, Marie! Must be all that Oil of Olay!

Ha, ha!

THE DS fests kept chugging along, alternating from coast to coast. Fandom has apparently taken on a life of its own.

Oh, absolutely! When the show was over for me, and I went on to CBS' SOMERSET, I never dreamed DARK SHADOWS would have a 'life eternal.' Then, when the Festivals started, I assumed the same fans would attend every year and grow older along with us—but we get new and younger fans every year. It's extraordinary.

Your run as India on SOMERSET set a new standard for femme fatales: sexy, powerful, ruthlessly ambitious and totally fascinating. A definite precursor to Alexis Carrington Colby (Joan Collins) from DYNASTY! Why didn't you pursue more soap work after that triumph?

With SOMERSET, I had five years of daytime dramatic television under my belt. I was ready to get back 'on the boards' and subsequently played some marvelous roles.

What were your most memorable?

On Broadway, I was features as Crystal Allen in Blaire Booth Luce's THE WOMEN, and The Beauty Lady in MERT AND PHIL. I also did a huge amount of work for Regional Theatre and went on national tours alongside Jackie Gleason, Robert Goulet and Larry Storch. My favorite roles include Martha in WHO'S AFRAID OF VIRGINIA WOOLF and Miss Fancy in SLY FOX, to name a few. I even got to work with Jonathan Frid again!

A fortuitous collaboration that led to one of your finest performances—Eleanor of Aquitaine.

Why, thank you, Rodney! Jonathan directed me in a production of THE LION IN WINTER. I was Eleanor, and David Moore played Richard, our eldest son and Eleanor's favorite. He's a lifetime friend. That's what's so neat about theatre—and television too, if it's a series—the friendships that form.

The play ran at Georgia College in Milledgeville, GA. Were you impressed with the venue?

Very impressed! David ran the Theatre Department, and his



students had top-notch training. We first met when I was in California for a DARK SHADOWS FESTIVAL in 1992. Jonathan invited me to a luncheon and introduced us. That invariably led to my being cast as Eleanor. A powerhouse role! She had quite a bit in common with Eve.

Yes, she did. Eleanor could be charming, romantic and feminine. But a conniver, too! An even match for Henry.

As far as your DARK SHADOWS characters go, I liked Eve's haughty assuredness. An empowered woman! Not too many of those on TV in the 60s.

Eve broke the mold. Nothing cowering or quivering about that lady! She did her thing beautifully and without fear.

How much of Eve was Marie Wallace?

The writer defines the character, but it's an actor's job to bring the character to life—adding facets and nuances from personal experience. Therefore, Eve was me, and I was Eve.

So, if done correctly, it's almost impossible to determine where the writer's words and the actor's art begins?

Exactly. All three of my DS characters were combinations of

superlative writing and the art of acting.

"Crazy" Jenny Collins was a complete departure from Eve, yet she had her own strengths. Mother love, for one...and an indomitable will to survive.

I never thought of Jenny as 'insane,' 'crazy,' or 'mad,' but as a 'lost soul,' abandoned, yearning for love and connection, with everything stripped from her. By going deep down into my own persona, I found those same areas and recreated them with the magical term as *if*. I understood her.

Recently, you've been doing the DS audio CDs for Big Finish Productions. They're an innovative link to the past! The DS audio CDs are unique; they're exploring characters after our series ended and in-between established plot lines.

CURSE OF THE PHARAOH features you as 'famed Egyptologist' Gretchen Warwick. What a name! Good to know Nancy Barrett was involved, too.

Nancy and I recorded Stephen Mark Rainey's superb script at the Baker Boys Studio in New York City, with Joe Salvatore directing. The character of Dr. Warwick is a new one in the DARK SHADOWS canon, and I was happy to add yet another voice to my DS repertoire.

Your most recent Big Finish masterpiece is **THE DOLL HOUSE**, reuniting Jenny and her caretaker, Beth Chavez, played by Terry Crawford!

I had a ball doing **THE DOLL HOUSE**! Stuart Manning directed, and Terry and I reprised our old roles. Seriously, Rodney, it was as if not a day had passed since she and I last appeared at the studio recording **DARK SHADOWS**.

It's selling like hotcakes. All the Big Finish CDs have been wildly successful.

There's an obvious market to be tapped, and innovation is thrilling. Revisiting a character you haven't played in more than 40 years could be daunting, but Jenny came back to me very quickly.

Johnny Depp and director Tim Burton are teaming for a brand-new big screen version of **DARK SHADOWS**. I wonder if the original cast will be included?

I can't imagine they'd utilize the original actors, but I'm certainly looking forward to seeing what's done with the material. Using Jonathan Frid as Barnabas' father or grandfather would be nice. Even if they just had his portrait hanging in Collinwood, as a looming presence.

Depp's a big fan of the original show and is producing, so I wouldn't rule anything out. And Burton is one of Hollywood's most stylish directors, with an eye for the classic. I loved their biopic of Ed Wood.

Whatever happens, it will inject new life into the original show and trickle down to affect everyone who's every been involved. 2011 marks the 42nd anniversary of our fateful meeting at Hampton Playhouse. On **STAGE & IN SHADOWS** chronicles your time there. The Playhouse must be very precious to you.

It is. I've returned to Hampton many, many times over the years. The company was professional and welcoming, and I worked with a slew of fine people—everyone from directors to tekkies to the performers.

What was your last Hampton show?

I OUGHT TO BE IN PICTURES, with Larry Storch, in 1981. I always had a delightful time at the Playhouse, but that summer was special.

Why then?



It was the one summer I stayed for an entire season as Resident Leading Lady, and I performed in almost every production. With stock you're rehearsing the upcoming play during the day and doing the current one at night, which can be mind-boggling. But somehow we found time to go out and let loose. Larry, his wife, Norman, and Carol Newell—the actress who played his daughter—and I would frequent the picturesque seaside restaurants and eat lots of lobsters and drink wine. We were like a family.

Undoubtedly that had much to do with you, Marie. Never change! And thanks for the illuminating talk!

Alas, Rodney, change is inevitable. But if we grow as better human beings, polish our life skills and make the world a better place while we're here, then I welcome it. I hope all the readers of **SCARY MONSTERS** have enjoyed our little stroll down memory lane!

This interview was conducted October 2010. Visit Marie's website at MarieWallace.com

Special Scary Deal!

Marie Wallace will personally autograph a copy of the book, **ON STAGE & IN SHADOWS** and add a signed B&W 8x10 photo, a separate bonus page with two **DARK SHADOWS** photos, and a personal letter. All for the special scary price of \$25. This price includes tax and postage, too. (Regular price for the book alone is \$17.95 plus shipping & handling.)

Please include full name, postal-mail address, e-mail address (if applicable), and/or a telephone number. If it's a gift, specify to whom it should be autographed.

Send a check or money order to:

Marie Wallace P.O. Box 421 Parkville, NY 12768-0421

Clark Wilkinson *Movie Museum of Baraboo, WI*

MONSTER MEMORIES Part 1 of 2

by Dennis L. Phelps

Greetings readers of SCARY MONSTERS! I hope all of you have enjoyed reading through Bela Lugosi's personal newspaper clipping scrapbook in previous issues of this magazine. This issue I would like to take a break from looking through Bela Lugosi's scrapbook and instead share stories, photos and history of some of the movie props and wardrobe once displayed in *The Clark Wilkinson Movie Museum of Baraboo, Wisconsin*.

Clark closed his museum in the mid-1980s, but he had an amazing collection of monster posters, props and wardrobe and an impressive collection of non-horror movie treasures. With over fifty years of collecting, Clark owned some real Hollywood treasures including a stop motion puppet from the 1933 version of **KING KONG** (later identified as **MIGHTY JOE YOUNG** from the 1949 film), Bela Lugosi's cape from **ABBOTT AND COSTELLO MEET FRANKENSTEIN** (1948), a coffin from Hal Roach Studios (shown on your right), miniatures from **THE DEADLY MANTIS** (1957) and **THE LAND UNKNOWN** (1957), masks from **FRANKENSTEIN'S DAUGHTER** (1958), **THE UNEARTHLY** (1957), **GREEN OG** (unfilmed), Harold Lloyd's signature glasses, several dresses worn by Hollywood starlets and the head of Jesus from **THE GREATEST STORY EVER TOLD**. Over the years, I have had the honor of being caretaker for several of these cinema treasures.

I am a horror movie prop collector and I love talking and writing about my hobby. But, before I get started, I'd like to give you a little history of Clark Wilkinson and his museum. I met Clark Wilkinson once and we chatted a little about how we both started collecting movie props and posters. On October 28, 1974 **BOXOFFICE** Magazine published a nice history of Clark and his hobby. Here are some facts according to the article:

- Clark's interest in films began in 1915 when he watched **RUMPELSTILTSKIN** at the Gem Theater in Baraboo, Wisconsin.
- He worked at the Gem Theater from 1920-1923 and was allowed to keep all the posters and stills at the end of each film's run.
- He made 20 trips to Hollywood beginning in 1926.
- He attended motion picture exhibitor conventions at his own expense as a representative of the Baraboo movie houses.
- He met more than 350 stars, having them sign photos.
- His museum was located on 4th Avenue in Baraboo, WI.
- Baraboo is also the home of The Circus World Museum.
- He gave public tours in July and August at 1, 2 and 3 PM and by appointment.
- His museum had more than 41,000 stills, and 50,000 movie ads.
- One room contained ten mannequins clothed in original



Clark Wilkinson fangs around for a photographer amongst some of his props and poster in his movie museum.

costumes from the MGM auction including Marilyn Monroe's white satin dress from **PRINCE AND THE SHOWGIRL** and Bette Davis' red velvet gown from **ELIZABETH AND ESSEX**.

- In addition to monster masks, props and wardrobe discussed in this article, the museum's "monster room" had original movie posters glued to the floor and covered with a liquid sealant. The walls were plastered with movie posters like they were wallpaper.

Collecting vintage props is a very expensive hobby these days. When Clark Wilkinson began collecting in 1922, people just gave him things for his museum. One of the highlights of his "monster room" was an 18 inch tall puppet that Wilkinson claimed was *King Kong*. He told visitors to the museum that after writing several letters to Director/Co-Producer Ernest B. Schoedsack, Clark received the latex, fur and metal armatured puppet as a gift. I am sure most readers can see the photo and recognize it, not as *Kong*, but as *Mighty Joe Young*. A *Joe Young* puppet in such excellent condition is a very rare and valuable prop. According to Gary Dorst's great article titled **CLARK WILKINSON—WISCONSIN'S OWN FORRY ACKERMAN** (**SCARY MONSTERS** issue #52), Clark eventually sold it for \$1000, paid in cash and with \$1 bills. To learn more and see additional photos of the puppet, please visit John Michlig's website: www.fullyarticulated.com/Clark.html

(Author's note: Bob Burns has (or had) the only surviving *Kong* armature. Most of the puppets were stripped down and modified for use in *SON OF KONG*.)



Clark's **MIGHTY JOE YOUNG** figure.

According to a letter of authenticity dated 8/6/87, Clark obtained five "heads" and a poster from makeup man Harry Thomas (probably on a trip to Hollywood in the 1960s). The mask from **FRANKENSTEIN'S DAUGHTER** (1958) was worn by Sandra Knight during her transformation scene and by stuntman Whitley Hughes as the monster running from the police. Clark displayed the mask in a coffin attached to an unknown monster body. I once heard that the body in the coffin was Bela Lugosi from the funeral pyre scene in **DRACULA'S DAUGHTER**, but I have been unable to confirm this information. The original head on the body had decayed so much that Clark Wilkinson replaced it with the head of **FRANKENSTEIN'S DAUGHTER**.



Clark Wilkinson displayed four other heads in the monster room. As seen in the photos, the mask on the left is a "Cellar Mutant," also made by my old friend Harry Thomas, and was used in the final scenes of **THE UNEARTHLY** (1957). If you watch the movie, look for the mask on the right, behind

the bars, when the police raid the house and unlock the basement door. The mask is also shown on the U.S. title card and half sheet, bottom row, center.

The masks from **FRANKENSTEIN'S DAUGHTER** and **THE UNEARTHLY** are made from carved latex and hair. Harry Thomas once told me that he only used real human hair because he felt that crepe hair looked artificial. Both masks are still in excellent condition.

The other heads on display at Clark's Museum are Peter Lorre, Bette Davis and The Green Og. The would-be movie Green Og was an unfinished project about a prehistoric caveman



FRANKENSTEIN'S DAUGHTER's head and hands on what may be Bela's body from **DRACULA'S DAUGHTER**.

(Photo Courtesy of Gary Dorst.)

or monster who comes back to life in the modern world and scares people. The people are needlessly frightened because the Green Og only eats plants. Harry Thomas made the mask but financing for the film fell through and the film project was canceled. While Harry Thomas had a half dozen scripts at his home when I used to visit, a Green Og script was not in the pile. Harry told me that he felt the Green Og was a silly idea for a film, but he still put a lot of work into the mask.

When Clark Wilkinson began to sell off his collection, he sold several of the masks to movie theater owner, Eric Levin. Eric leased the Times Cinema in Milwaukee Wisconsin and he had many relics from Clark Wilkinson's museum on display in the lobby of the theater. In the 1990s he was unable to renew his lease for the theater and had to take over as manager of another Milwaukee theater. The new theater had a much smaller lobby and he was unable to display his "movie prop shop." He sold most of the items to me and other collectors. I have a video interview with Eric, that shows the collection, and I hope to make it available soon. Keep checking my articles in **SCARY MONSTERS** for updates. To learn more about my friend Harry Thomas, please visit The Harry Thomas Web page at: www.movie monster museum.com/harry_thomas_web_page.htm

Another classic monster owned by Clark Wilkinson was a miniature from **THE DEADLY MANTIS** (1957). In a letter from Clark Wilkinson to Eric Levin, dated February 7, 1988, Clark explained how and when he received the Mantis prop, dinosaur from **THE LAND UNKNOWN** and the head of Max Von Sydow as Jesus from **THE GREATEST STORY EVER TOLD** (1963). According to



THE UNEARTHLY mask on display at a Milwaukee movie theater. (Photo Courtesy of Eric Levin.)



FRANKENSTEIN'S DAUGHTER's mask today.

the letter, Clark Wilkinson became friends with Jack Tait who was a set builder at Universal for 20 years. Jack's wife had a sister who lived in Baraboo and when they came back to visit her, Clark Wilkinson invited Jack to his museum and he

The Green Og mask made by Harry Thomas for an unfilmed movie. (Photo Courtesy of Harrison Hinton.)

invited Clark to visit Universal Studios next time he was in California. Clark accepted his offer and visited Universal Studios at a time when nothing was being filmed and Jack gave

him a tour. Clark wrote in the letter that he was thrilled to stand on the soundstage where Lon Chaney's **PHANTOM OF THE OPERA** was filmed in 1925. He remembered looking down onto the seats where the giant chandelier had fallen, noting that the seats had been replaced for the filming of other movies. Clark also wrote that "When we left he had put in my car the models that had been used for **THE DEADLY MANTIS** and **THE LAND UNKNOWN**. He also said that he wanted to give me a head from the studio collection of heads but they were kept locked up by Bud Westmore who was in charge of them and he was not there. He promised to get me a head later..."

The Mantis miniature was painted green and was roughly ten inches from nose to tail, with a twelve inch wing span. The wings were made from carved wood. The body was made of clay and the legs were made from wire that was partially coated with clay. The wings were fixed to the body and unable to move. One of the wings had appeared to have broken loose from the body and was reattached with two pieces of copper wire. The wire may have been designed to act as a hinge to allow one of the wings to move on camera. This Mantis model could have been used as a maquette, from which the other Mantis models were designed, or it was used in the flying scenes and the wings were optically made to appear to flutter. I have provided photos of the Mantis for this article and one screen capture from my old 8mm film. Readers of **SCARY MONSTERS**

are welcome to form their own opinions from the photos in this article.

Probably the most interesting item from the monster room has to be Bela Lugosi's Dracula cape from **ABBOTT AND COSTELLO MEET FRANKENSTEIN**. I



THE DEADLY MANTIS in action.

I am still gathering information on the cape's history so I will tell you some stories about it in **Part 2**. I will also share the story of the head Clark received from Jack Tait.

Thanks to Eric Levin for introducing me to Harry Thomas and for selling me some of Clark Wilkinson's treasures, Todd Feiertage and Harrison Hinton, keeper of The Green Og.

As always I look forward to hearing your comments and feedback at moviemonstermuseum@gmail.com I enjoyed meeting some of you at the **MONSTER BASH**.



THE DEADLY MANTIS miniature model.

Greetings gang, and welcome to...

TINY TALES OF TERROR!

How do you kill something that's already dead, especially if that same something is determined to have you join it? A tough question for our hero as he learns that...

Death is Not Enough

by Bob Statzer with one scary illustration by Mark Owen

As Jonathan Straker entered the tiny backstreet bar, old cigarette smoke quickly replaced the smell of spring rain that filled the evening air outside. Although a smoker himself, even his skin felt gritty in the bar's stagnant, acrid atmosphere. The door swooshed shut behind him, stranding the grainy neon light seeping in around Straker while his eyes adjusted to the murky tavern interior. Not that he really needed to see the scenery; he had been in dozens of dives during the last few weeks while trying to track down his prey...so many that they were all starting to look alike.

From behind the bar the bartender, a girl with dark red hair and piercing green eyes, watched Straker as he stood just inside the door, examining every corner carefully for customers. She smiled wistfully as she studied his face. He seemed both satisfied and disappointed to find he was the only other person in the place. Gesturing toward one of the tall chairs at the bar, she said, "Come on in; I don't bite." The bartender could not be sure, but she thought he had mumbled, "Sorry to hear that" in response to his invitation.

Catching sight of his half-hidden reflection in the huge mirror mounted behind the bar as he settled into a seat, Straker smiled. Had there been some tavern law, once upon a time, that required such fixtures? Until this assignment he had never given the matter much thought. In theory it would give the bartender the ability to monitor what was going on when his back was turned away from customers but, in practice, nearly every such mirror Straker had seen was buried behind rows of bottles and glasses. Here, like so many bars before, there was such a clutter of bottles and pub paraphernalia on the glass shelves running across the mirror that only the sharpest eye could take advantage of the arrangement.

"Is it always this dead in here?" Straker asked, unzipping his black windbreaker. Careful not to reveal the Smith & Wesson 315 Night Guard in the shoulder holster under his left arm, he took out a pack of cigarettes and a lighter from the windbreaker's inner breast pocket and placed them on the bar before him.

"Some nights are better than others. When the regulars do come in, they tend to spend enough to make up for the days they stay away. New in town?"

"Just passing through," Straker replied. "Bacardi."

"You don't look Italian."

There was a slight curve at the corner of Straker's mouth that might have been a smile. "That was a request, not an introduction. I'm John."

"Colleen," the redhead replied, setting a tumbler and napkin on the counter near his cigarettes. Turning to get the bottle of Bacardi from the shelf behind her, she asked, "You looking for someone, or just expecting someone?"

Straker was puzzled by the question. "Does it have to be one or the



other?"

Pouring the drink, Colleen shrugged. "Well, you're not local and we're not exactly on the main drag or on the Top 10 list of things to see and do while in town."

"Maybe I'm just not interested in the usual tourist attractions." Straker emptied half his glass in a gulp, the Bacardi stinging his tongue and warming his throat.

"Maybe you're a cop."

"No," Straker said with a shake of his head. "Not a cop."

Colleen's eyes studied his. "Maybe not by name, but there's something a little too authoritative in those baby blues of yours to make me think you're just here for happy hour."

"I doubt I'm the only stranger to ever come through the door."

"It's pretty much the same crowd every week." Colleen hesitated.

"Or was that just a clever way of asking me if I've seen anyone unusual?"

Straker finished his drink. "Have you?"

"Just you." Colleen lifted the bottle of Bacardi and gave him a questioning look. Straker nodded and she began to refill his glass.

Never taking his eyes from the glass, Straker asked, "Do you believe in vampires?"

The flow of fluid from bottle to glass was stopped by a slight tilt of Colleen's hand. "I think you've had enough," she said, taking the tumbler away.

"What about you, do you believe in vampires?" a voice asked. Straker looked toward the source of the sound and saw a woman standing near the jukebox beside the door, her raven hair pouring down her shoulders in waves. She had slipped in quietly, eavesdropping on their conversation as she looked over the song selections. Jangling the coins in her hand, she met Straker's gaze and spoke again. "You like country music?"

"Depends on the country," Straker replied.

The newcomer smiled, but there was little humor in her ice-blue eyes. Still jingling the coins, she left the jukebox untouched and came over to sit beside Straker. "You didn't answer my first question," she reminded him. "Do you believe in vampires?"

Straker thought for a moment before replying. "I'm in the uncomfortable position of being open minded about the subject."

The woman looked from Straker to Colleen and said, "Pour him another." The bartender started to protest, only to be cut off by the observation, "If he were drunk, he'd be completely convinced and probably fanatical about it."

Straker gave a slight nod. "Thank you, Miss...?"

"Frost. April Frost."

"Can I buy you a drink?" Straker offered as Colleen returned his refilled glass.

"Not right now." This time April's smile was sincere. "Maybe later."

"What about you?" Straker asked. "Are you a believer?"

April shrugged. "If so, they're probably not like the vampires we see on the late show. Anything that can survive for centuries would have to be a charnel house, blending in with anyone at anytime, so they probably don't stand out in a crowd. They wouldn't be a suave seducer like Bela Lugosi, or some brooding, angst-ridden teen trying to be tragically romantic like an undead James Dean."

Colleen shook her head. "I can't believe we're having this conversation on any night but Halloween. But I think April, here, has a point. They wouldn't be like in the movies. They'd be like us, because they were humans before they became vampires. They wouldn't all be pure evil anymore than any of us are all pure evil."

"I can think of one ex-girlfriend that might be the exception," Straker said.

"In her eyes, maybe you're the evil one," April suggested. Turning to Colleen, she asked, "Do you think they ever long for death?"

"Probably no more or no less than anyone else. Working in here, I see a lot of suicidal and self-destructive people; I suppose those traits could carry over."

"Wouldn't they get weary?" Straker asked. "Some people seem to welcome the end as they get on in years."

"That's where vampires and people differ," April said. "Our bodies age and weaken, while vampires physically remain the same. The blood they drink is like the Fountain of Eternal Youth."

"The blood is the life," Straker quoted, "at least according to Bram Stoker's book, *Dracula*."

"A line taken from *The Bible*," Colleen said. "But weariness wouldn't be just a physical thing. Think of the loneliness. It's hard enough to maintain a long-term relationship under normal circumstances; can you imagine trying to make a romance work for centuries?"

April stood up from her barstool. "If we're going to talk about failed relationships, that's my cue to leave." She slipped a ten-dollar bill on the counter to pay for Straker's tab and told Colleen to, "Keep the change." Pausing at the door, April glanced over one shoulder at Straker and winked. "You still owe me a drink," she said before slipping out into the night.

Colleen picked up the ten and slipped it down into her blouse. "Looks like your night might not be a total loss," she said with a knowing nod toward April's empty chair.

Straker grew wistful. "It's not that I'm not interested, but it's not quite what I had in mind when I came in here."

"At the risk of asking the obvious, what made you think you'd find a vampire in this place?"

"A colleague of mine was in here a couple of weeks ago, trailing someone who had entered the country illegally."

"Immigrant?" Colleen asked.

"Terrorist," Straker corrected. "My partner got the man, but she also got something else later that night...partial memory loss and a rather unusual form of anemia."

"And you think vampirism explains amnesia and anemia?"

"No, but it explains the elongated eyeteeth, the sudden aversion to sunlight and the increasing craving for raw meat."

Colleen was skeptical. "Has she started sleeping in a coffin?"

Straker ignored the sarcasm. "Not yet, but her vital signs are weakening as the condition advances."

"Probably not too many medical texts for dealing with the disease."

"No," Straker said. "Just myths and legends."

"Not very reliable."

"And full of contradictions."

"Folklore isn't an exact science," Colleen put the bottle of Bacardi back on the shelf behind the bar.

Straker lit a cigarette and let out a slow frustrated stream of smoke. "No, it's not. But when I do find information common to the myth in several sources, I have to figure it's based on observation rather than speculation."

Colleen nodded. "Sounds like a practical approach. What have you come up with, so far?"

"Almost a collection of clichés; no reflection in mirrors, the fear of sacred symbols, and the belief that a vampire's victim can be saved if

the vampire can be destroyed before the victim dies."

Colleen seemed unconvinced. "That's providing vampires really do exist."

"Earlier this evening, I was still willing to admit I was wrong...almost praying for it. And then something convinced me," Straker stood up and got ready to leave, slipping his cigarettes and lighter back inside his windbreaker.

Her interest genuine for the first time that night, Colleen stepped forward as her curiosity was aroused. "What changed your mind?"

Straker's hand came out of his windbreaker, holding the Smith & Wesson ready as he pressed the snub nosed barrel between her breasts.

"When you lied to me. You said I was the first stranger you'd seen around here, but my partner and her target had both been here on more than one occasion."

"I deal with a lot of people; you can't expect me to remember all of them."

"Wrong answer," Straker cocked the revolver.

Speaking slowly, Colleen tried to keep her voice calm. "Let's say you're right and I am some fanged *femme fatale*; you'd need more than just a bullet to do the job."

"One way to find out," Straker fired, the .38 round bursting through her breast and out her back to shatter the bottles behind her. Colleen's eyes locked onto his, disbelief slowly replaced by resignation as Straker said, "Hollow tip shells, with a drop of holy water sealed in the cavity by beeswax."

The red hair turned gray and the green eyes milky white as centuries slipped away from Colleen in a matter of seconds. Almost a living skeleton, the dying creature clutched at the counter to steady herself, trying to delay the inevitable. "How did you know for sure?" crumbling vocal chords asked in one last gasp before the corpse collapsed to the floor.

Removing the revolver to the shoulder holster, Straker glanced at the mirror behind the bar and smiled grimly. "Let's just say I could see right through you."

It had stopped raining by the time Straker stepped outside. Strolling casually down the street to avoid attracting attention to himself as he left the bar, he could hear police sirens in the distance just before April's voice announced her arrival at his side.

"Should we send for the clean-up crew?" she asked.

"There's nothing but dust and some broken glass. I doubt our people could bend those sirens here, anyway."

April shook her head. "Not exactly your most subtle work. You made enough noise to wake the dead..." Her voice trailed off as she realized what she was about to say.

Straker laughed and slipped his arm around her shoulder. "You can't really silence a revolver, except in a bad movie, and I didn't know if the wax seal on the bullets would survive being pushed around inside the clip of a pistol."

There was a faint buzz

from April's coat pocket.

She took out her cell phone

and read the text message

on the small screen. "It's

the boss. Looks like your

lunch paid off; the

hospital reports that your

previous partner's vital

signs are returning to

normal." They walked

along the street in silence

for several seconds before

April spoke again. "Do

you think she was right?"

"What do you mean?"

"About vampires being

like people. Do you think

that girl back there was

really evil?"

"No more than any other

woman," Straker said,

quickly dodging April's

oncoming fist.



Shocker stalkers prey on young victims in the double feature of **FRIDAY THE 13TH PART 3** (not shown in 3-D at the drive-in) and **NIGHT SCHOOL**, which promises "A Lesson in Terror!"

Finally, we wrap up with a 3 Shock Show treat that features monsters galore. First up is the demented little pic **THE PIT** about a lonely boy who discovers some flesh eating trolls living in a pit in the woods near his house. Whenever anyone crosses this terror tyke, he feeds them to his new pets. **THE PREY** offers some stalker scares as campers are terrorized by a mutated freakazoid in the woods and **GALAXY OF TERROR** takes off to the cosmos for some top drawer scares in its rescuers on a lost planet scenario.

My thanks to both Vince Cornelius and Lana of **STARTS TODAY!** for the loan of their marvelous drive-in ads. You can keep with Lana at <https://twitter.com/StartsTodayFans/my-peoples/members>.

The doors to **THE COSMIC DRIVE-IN** never close; the giant screens never go dark. I encourage you to re-create some of these past drive-in delights, or devise your own double, triple and all night dusk to dawn shows with your favorite

fright flicks. If you do, the Cosmic Staff would love to hear about it. Send your **COSMIC DRIVE-IN MONSTER**

MEMORIES to **SCARY MONSTERS** and maybe see your words printed in its pages.

Until next time, remember to stay afraid of the dark.

UP NEXT: Monsters On The Loose!

DATE OPENS AT 8:00
ENJOY THE
PLAYERS!

NORTH

SHOWING
AT 9:45

YOU'RE INVITED
TO A PARTY

BEING NOW

**THE TEXAS
CHAINSAW
MASSACRE**

CELEBRATING 11 YEARS
OF TERROR

AND ON THE
SAME S-REIN:

AT 11:00

THE EVIL DEAD

PLAY
SHOWING AT 11:00

Some extra-terrastials
aren't friend

XTR0

LET ME
LAWYER

NORTH

A New Dimension to Terror
Revolutions in Horror
Unprecedented production for the screen
You will be shocked to death.

FRIDAY THE 13TH PART 3

THE PREY

SHOWING ON TUESDAY

NIGHT SCHOOL

FIRST RUN!

7:30

EXPERIENCE THE HORROR OF
**CHEERLEADER
CAMP**

PLUS 2 GREAT SHOCKERS
"NIGHTMARE ON ELM STREET IV"
(R) 10:40

40 EAST TWIN
11:00
851 2475

SOUTH TWIN
11:00
851 2475

7:30
1:45
3:45
5:45
7:45
9:45

HOLIDAY South Twin 2 EAST MAIN

STARTS FRIDAY • 3 SHOCKERS

Beast in the pit stalks! screaming after
first human, last human! Helpless!
Pit in! And it's only the first!

The Pit

It's not
human and it's
not an axe

THE PREY

10:50

7:35 **TERROR**

Visit Robert Freese at www.robertfreese.com

THE MAKING OF DARK AND STORMY NIGHT

by Robert Deveau

TUESDAY, June 10, 2008

Barely three months after wrapping **THE LOST SKELETON RETURNS AGAIN**, I'm back in L.A. to shoot the next Larry Blamire extravaganza, the mystery comedy **DARK AND STORMY NIGHT**. Replicating conditions under which a 1930's Old Dark House mystery would have been shot, this is being filmed entirely in a studio, where ace Production Designer Tomy Tremblay has built all the rooms of the Cavinder Mansion, plus several exteriors and a miniature of the house itself.

All the Blamire Rep players are back: all the cast members of the original **LOST SKELETON** and **TRAIL OF THE SCREAMING FOREHEAD**, including H.M. Wynant, James Karen and Betty Garrett, with the addition of veteran character actors Tom Reese (he did 15 episodes of **GUNSMOKE**), Marvin Kaplan (the voice of Choo-Choo from **TOP CAT**) and gorilla actor Bob Burns. When Bob visited the set of **LOST SKELETON RETURNS** and heard about Larry's next project, he told him he'd always wanted to play a gorilla in an Old Dark House mystery, as many of the old PRC and Monogram films of that type had a gorilla caged in the mansion's basement. Larry took to the idea immediately and wrote a gorilla into the script. Unfortunately for me, all the scenes with the gorilla are in the final week of shooting, long after I'm done.

At 2:00 PM, I arrive at Ready Set Studio in Sun Valley, where the company is mid-way through their second day of shooting, to find Brian Howe, Dan Roebuck, and Andy Parks working on a scene. Dan gets to play the lead this time, hotshot reporter 8 O'Clock Farraday; Andy is playing upper class twit Lord Partline, and Brian channels Terry-Thomas, doing things with his face I didn't know were humanly possible, as Burling Farnish Jr. Some people are double-jointed; I think Brian must have extra facial muscles.

Tony takes me for a tour of his sets, including the library, which has a first edition of **THE WAR OF THE WORLDS** tucked between the fake books on its shelves, and an urn that, when opened, reveals a note in its bottom that reads "Don't look in here." Several of the sets have secret passages—you'll have to see the movie to discover where they are—and the kitchen, where all my scenes take place, features a remarkably realist black cast iron stove that is made of wood.

In the portrait gallery, "Mutant Maker" Courtney Skinner has created portraits of the Cavinder ancestors that are wonderfully creepy and funny. These are entirely computer generated but look exactly like large oil paintings. The portrait of Sinus Cavinder is particularly sinister.

I asked Courtney how these were made, and this is what he had to say:

"Originally, Larry had wanted real paintings on masonite or canvas board. But by the time the schedule, budget and basic



concept for the portraits were figured out, there was less than three weeks to purchase the supplies and paints, prepare the surfaces, paint the nine 30" x 40" inch portraits, have them dry, crate them and ship them in time to arrive for the first week of shooting. Digital was my only choice. This also gave Larry the opportunity to offer me feedback, which would have been impossible dealing with conventionally painted portraits.

"I searched for a reputable-looking place in LA where I could upload the files and have them print some to paper and dry-mount them to foam core, and print two to canvas. LA Printing Service was great.

"The file for each painting was just under 100MB. Luckily, LA Printing Service was able to use 200 ppi files at 30" x 40" size and turn out a bunch of great sharp, clear pieces.

"I researched and referenced various period portraits for look clothing etc., then used Painter 7 and my Wacom stylus and tablet for the painting, and Photoshop 8 for color adjustments

and other manipulations.

"To get the two paintings that will have eye holes cut out to fit Brian Howe's and Fay Masterson's eyes, Costume Designer Kristin Burke supplied me with measurements from which I made two digital templates. I digitally superimposed those templates over the two portraits (destined to be printed on canvas) and sized the portraits so that their eyes would match Brian's and Fay's eye size, width, and distance apart.

"It took about 20 minutes per file to upload to LA Printing's FTP site, so at one point I was stuck uploading for two hours, and unable to use the Mac during that time as the deadline loomed closer. The actual printing couldn't take place until I had proofed the posters and the D&SN production had paid for them, so it was tricky business coordinating all of that so the portraits were ready for pickup in time for Tony to frame, mount and rig them for the filming."

And you wonder why movies take so long to be made?

Next, I check in with Costume Designer Kristin Burke (who performed this function on **SCREAMING FOREHEAD**) for a fitting. My character, Cavinder mansion cook Archie Folde, has a simple costume of blue work shirt, wool pants and apron, that makes him appear as if he'd recently been released from an institution. (But what kind—prison or nuthouse?) She's also found a marvelous pair of vintage boots with buckles and straps that I'm quite pleased to find will be clearly visible in my death scene. Luckily, everything fits. The boots are a tad tight, but Kristin offers to stretch them, something I didn't know could be done, making them not exactly comfortable, but much easier on the feet.

WEDNESDAY, June 11, 2008

My second day on the set, the production's third day of shooting. All day today in Sabasha's (Fay) bedroom: first with Fay being frightened while getting into bed, then with Dan Roebuck, Dan Conroy, and Jennifer Blaire doing their rapid-fire knucklehead routine as they use Jen as a decoy for Fay—"Cuz you're the closest thing we got to a dame"—in an attempt to catch the Cavinder Phantom. Later, a platoon of politricks rushes into the bedroom to find Sabasha missing, said platoon consisting of James Karea, Dan C., Dan R., Brian, Andy, Jen, Allison and Larry as Ray Vestinhouse, with the most hideous wig ever seen in a motion picture.

Then, in the hallway outside the bedroom, the group tries to force their way into the room, with Brian finally announcing that he has a key, with which he is able to open the door to the accompaniment of mutterings and facial contortions.

Later, Jim Karen reports that his good friend Kevin McCarthy (who has a delightful cameo in **TRAIL OF THE SCREAMING FOREHEAD**) is not doing well. He's 94 years old, can't see well, can't hear well, and has trouble moving. (However, after writing this I found out that Kevin signed autographs at the 2010 **MONSTERPALOOZA** convention. His lust of life is positively inspiring.)



Daniel Roebuck stands below the portrait of Sinus Cavinder, painted by Courtney Skinner.



Robert Deveau as Archie aligns his cleaver within the frame while Director of Photography Anthony J. Rickert-Epstein checks the focus. (Photo by Frank Dietz)

Tomorrow is my big day, when all my scenes as Archie Folde will be shot. So many people on the cast and crew have told me that my scene with Kevin Quinn in **SKELETON RETURNS** is hysterically funny, that I feel I've a lot to live up to.

THURSDAY, June 12, 2008

My entire day today was spent in the kitchen set, chopping meat. Two of the three slabs of meat on my butcher block were fake, but one was real; by the end of the day, its smell permeated the set, even from within in the cooler.

Archie is the most fun of the four characters I've played in a Blamire film. He just seemed to come naturally. I feel I was able to find levels in him and could respond readily to Larry's direction, which is always sparse but focused and specific. In some ways he reminded me of the very first Blamire



(Above) Director Larry Blamire and Stills Photographer Frank Dietz sit on a pair of chairs used in **ABBOTT AND COSTELLO MEET FRANKENSTEIN**.

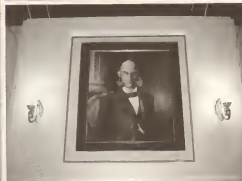
(Below) Bob Burns as Kogar the gorilla.

(Photos courtesy of Frank Dietz.)



(Above) Unfinished model of the Cavinder mansion created by Production Designer Anthony Tremblay. Paper cups to the right give some idea of the size of the model.

(Below) Model of the layout for the full size interior Cavinder mansion set created by Production Designer Anthony Tremblay.



Portrait of Sinus Cavinder painted by Cortney Skinner, which bares a resemblance to the artist.



Portrait of Futoff Cavinder painted by Courtney Skinner. (Photo Courtney Skinner)

character I ever played, in *IN THE NATIONS*, his first play. Lamarque was a wild west outlaw, desperate, stretched taut, at the end of his rope. Archie is slow, withdrawn, and minimal; so, in obvious ways, they are different. But they are both basic; their needs and desires define them completely.

The only drawback to playing Archie is that I'm never acting directly with Trish Geiger, my scene partner, who plays maid Jane Hovenham;

I have my back to her in every scene and make eye contact with her exactly once. In my scene where Jen, Dan C., Dan R. and Fay come through a secret door in the kitchen, the entire scene was shot from their point of view and then mine, which meant that we were playing directly to camera. But I sure as heck ain't complaining, because I really loved playing Archie. As Dan C. says, the day goes much quicker when you're working all day rather than hanging around waiting, and I worked all day from 7:00 AM when I sat down in the makeup chair until I took off my costume at 7:45 PM. (Except for lunch, of course, which was, like all food on Larry's movies, extremely good. I've been staying away from scales because I know I've gained weight.)

FRIDAY, June 13, 2008

My last day on the set. Like *LOST SKELETON OF CADAVERA*, I've spent only four days on the film and wish I could stay longer, particularly since I'll miss Bob Burns' return to his gorilla suit. This is the first feature film Kogar has appeared in for decades, and, especially after watching his marvelous work as Tracy the Gorilla in the TV series *GHOSTBUSTERS* (in one of the extras Larry Storch admits knowing that Bob would be stealing every scene he appeared in), I am truly bummed that I won't get to see him in action. Will this be Kogar's swan song?

The morning is spent with Dan C. approaching an attic door with multiple locks and being dragged inside by clutching hands. Bamboozled and locked in the tiny attic room, Dan calls for help, eventually ad-libbing a Jerry Lewis-like "Lady!" that cracks everyone up.

Then, still on the same tiny attic set, Trish delivers a plate of food through the little sliding panel in the bottom of the door. Both Dan and Trish must simulate walking up and down the non-existent



stairs. Tony says he saved the production a thousand dollars by not elevating the set so the real stairs could be used, and facetiously promise to split that money with Dan and Trish. After lunch, more scenes leading up to and on a dimly lit attic stairway, with Dan C. Dan R., Trish and Jen. The production wraps at 6:00, an hour early, and I say my good-byes. I fly back to Boston tomorrow, another cinematic adventure under my belt.

(Robert Deveau is an actor who lives in Boston. His graphic design work can be viewed at rdeveau.com. He can be seen in *THE LOST SKELETON RETURNS AGAIN* and *DARK AND STORMY NIGHT*, both on DVD from Shout! Factory at www.shoutfactory.com.)



Trish Geiger as maid Jane Hovenham.



Writer/Director Larry Blamire gives instruction in costume as Ray Vestinhouse.



THE DOCTOR IS IN-SANE

DR. GANGRENE'S MAD INTERVIEWS

Catching up with Count Basil

Today I have a special guest in the lab—a former horror host, theater manager, comic book creator and memorabilia collector who owns one of the world's largest Superman collections. It's my pleasure to welcome into the lab the one and only Count Basil, a.k.a. Mike Curtis.

Dr. G—So Mike, thanks for joining me here on Shackle Island. It's always a treat to have another horror host in the house.

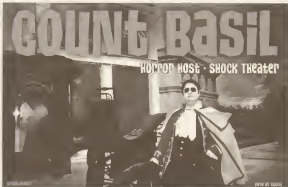
M.C.—Thank you so much for having me. I am glad that the proud tradition of horror hosting lives on in its third and fourth generation. But I must warn you. As I told documentary filmmaker Mike Dobrzelecki, I have a hobby of collecting stories as much as I have a hobby of collecting Superman. I was also a newspaper reporter and editor for 7 years and briefly a deputy sheriff/prison guard.

Before you began hosting horror movies you had some experience in acting. If I'm not mistaken.

I attended Jackson State Community College with my best friend Wally Hall. They had a low wattage TV station, primarily for instruction. But some people did "shows" where they were deejays while a drum with carded announcements rolled. I worked on a news show there, and was approached by a student to write and act in a show he would direct for his class project. I did AN INTERVIEW WITH GROUCHO. This went over well, and the next quarter, was asked again. I enlisted Wally and another friend and we did AN INTERVIEW WITH THE MARX BROTHERS with Wally as Chico. So in the next quarter, Wally and I became a comedy team. We each did a "deejay" show, but we also turned the camera into the control room and did sketches live on Tuesday and Thursday mornings. Plus once a month we would do a big production called CURTIS AND HALL'S COSMIC BANANA REVIEW. One of the sketches was the ultimate cheap prehistoric monster film, with ten-cent plastic monsters, cardboard sets etc. It was called DINOSAUR BOOGIE. We also did new material as the Marx Brothers.

In the summer of 1974 you hosted SHOCK THEATER as Count Basil in Jackson, TN. How did this show come about?

Fred Young was the head honcho of a very small cable TV station. In fact, the company he worked for was cable TV for the city of Jackson. So they had their own channel which they offered to advertisers. It didn't show many programs, I do recall that the old ROBIN HOOD TV series was one show and the station was only on the air from around 6 p.m. to midnight. In 1974, Fred bought 12 science fiction and horror films, and wanted to show them on Friday nights during the summer. He called upon a mutual friend of ours named Roger Hughes and



myself for the hosts. Roger would be the salesman for the Mortuary we ran, and he would do commercials for our services. I would be the more traditional ghoul host.

Roger Hughes and I worked together at the JACKSON SUN newspaper. The fellow they had on their LETTERS TO SANTA show wasn't working out, and Fred had asked me to take over. I was 19 at the time and playing Santa locally already. It's a family tradition. My father and grandfather were Santas. Such a show lends to improvisation, as does playing Santa.

Roger and I also worked together for Sears playing characters. They licensed WINNIE THE POOH and Disney sent the costumes to stores for personal appearances. The costume weight around 100 pounds, was ungainly and extremely hot. Roger and I would tag team playing the part. I think we made \$5 an hour, and the minimum wage was around \$1.65 then. They replaced us once with someone's teenage nephew for a day and then called us back fast. He could barely move in the suit, but I could do a ballet spin in the costume.

So by this time, dressing in costumes, writing and acting on TV was familiar ground for me. Please remember I was only 21 at the time, young for a horror host.

Do you remember how you created the character of Count Basil and where the name Count Basil came from?

Truthfully, I don't recall much. I liked the idea of a Count as a host. I thought the idea of a dignified host who could be funny would give lots of improv room for the character. Roger came up with his own name, Clod Turnard, and based his character on the Johnny Carson Art Fern character. Fred picked the name SHOCK THEATER. We did the show live each Friday night, and made \$5 an hour, \$10 a week each.

Did you grow up watching any horror hosts, and were they an influence on your character?

Heavens yes. I had glimpsed Sir Cecil Creape in Nashville on visits there, and seen M.T. Graves in Miami during a vacation there.

But you must remember that the Memphis TV viewing area was rife with hosts of all kinds. There must have been 20 of them at one time or another. Kid show hosts, wrestling hosts, afternoon movie hosts etc. But there was only one horror host—SIVAD on FANTASTIC FEATURES. He was the only horror host for just short of a ten year run. There were still 7 kid show hosts I

knew of and more I have read about since. So there were lots of styles to view. Still Sivad was the template for the Count.

I was lucky in that while I met very few hosts, I did at least get to speak to three of them through the years—Sivad, Sir Cecil and Sid Noel, who played MORGUS THE MAGNIFICENT on New Orleans TV. In watching the film AMERICAN SCARY, it

amazes me that so many disparate people in different areas came up with so much of the same shick, even though it's doubtful they ever viewed each other.

You had a couple of co-hosts on SHOCK THEATER, the most interesting of which was a unique fella named Booner. Tell us about Booner

Booner was my orange tom cat. Roger and I rarely collaborated on sketches, we wrote separate ones. So that the show wouldn't get so stage bound on two characters, I bought Booner to the studio and wrote sketches around him.



Vintage Count Basil photo.



Miami's M.T. Graves.

Booner came in handy once he became the co-host. I needed people to be in sketches, and he always obliged. One day we showed him a tape of himself on TV and he seemed very intent while seeing it. Booner acted in a Lion Tamer sketch which went over well and was repeated. This consisted of Booner on a counter with Circus music playing. A small puppet on rods would come over, the lion tamer, cracking the whip. His chest was stuffed with catnip and Booner reached out, pulling him off the rods, and throwing him to the floor (about 30 feet, it looked like). Then he would jump down and rip him to shreds, while the announcer described the scene (oh the humanity!).

Each Friday night the new comic books would come into Readmore books in Jackson. I would head out around 6 p.m. with Booner and go to the bookstore. He would walk around and be recognized as the cat from SHOCK THEATER and deign to be petted. Then we drove to the stadio. He really liked the hot studio lights, and had his own co-host chair when Roger left after the 3rd show. He regularly got fan mail also. Our next door neighbors watched each Friday, as Booner used to be their cat and his girlfriend lived with them. It's now shown in the one picture from the show, but he had a blue turtleneck sweater he would wear to host the show.

You filmed live every Friday night. I know firsthand that live television presents a unique set of challenges. Talk

about shooting live.

Since it was done live, there were occasional mishaps. One night, the station owner's son and his friend showed up, drunk and obnoxious. They wanted to be on the show. The only people doing the show were me, the technician and Booner. (In a budget cut, we had lost the cameraman.)

I told the owner's son to put on the Zack mask and lay in the casket. When it was time, I would open the lid, he would raise up and we'd wing something.

His friend went up front to watch on the lobby TV. I always brought several props since the 5 sketches were whatever I had thought of that week at work. I took an aluminum pie pan, filled it with shaving cream, and angled the camera to focus on the casket. The techie gave the signal, and I raised the lid. Zack sat up, I hit him full in the face with the pie, he fell back, I closed the lid and yelled "BACK TO THE MOVIE!" Very short sketch. We thought we'd be off the air the next week, but the owner sent out a memo. NO UNAUTHORIZED VISITORS DURING THE SHOW.

I wish I could have done the program later on, after I had learned a bit more about all the different aspects of TV hosting. I didn't know much about makeup either, and used Zinc Oxide to whiten my face.

We were very low budget, actually no budget. So the challenge was to present entertainment for basically nothing. I tapped friends who liked to goof around, like my knife maker friend Dalton Gooch III as Great Uncle Polz. We used a GHOUL rubber mask from Captain Company for an additional character, the handyman ZACK, usually played by the cameraman, technician, or even a dummy, like on a spoof of TO TELL THE TRUTH. I also stole mercilessly the KRAMP COOKING HINTS sketch from GROVE TUBE as TRANSYLVANIAN CHEF.

I wish we could have taped once of twice. I would have liked to have seen how the Count came across. All I have seen is the YouTube with him. He's got a pretty creepy smile.

Later on Dalt and I almost did a live science fiction show for Fred, called STAR ROGUES. Basically two bums in space just trying to get by. We contacted a science fiction writing group in Memphis about doing scripts, and planned filmed effects on the level of the 1950's show CAPTAIN VIDEO.

Your show ran for 12 weeks. What type of movies did you run?

I barely recall. THE MONITORS, some anthology with Peter Cushing and Vincent Price (or maybe two anthologies) and the prize, MYSTERIOUS ISLAND. We showed whatever was cheap. I have no idea how Fred got ISLAND. In any case, he picked (or was stuck with) the movies on SHOCK THEATER. Later on, I was in discussion with the new FOX channel in Memphis regarding a SON OF SIVAD show, but that never came to be. We would have had sketches like THE DEAD McCOYS and other spoofs of TV shows.

It's much like the hundreds of movies I showed as a theater manager. I will often refer to a film as one I showed, not one I watched. I technically watched/screened each one looking for problems before showing it to the public, but usually brought a book.

Do you still keep up with horror films?

Yes. One of my most recent favorites was LET THE RIGHT ONE IN and I am anticipating the American remake. I have a



Another vintage photo showing future co-host Booner. Mike's orange tom cat.

fondness for zombie movies, and like to relax and write comics on Sunday afternoons with the original DAWN OF THE DEAD, for example.

I have a special affinity for this film, partly because of where I first saw it. In Memphis, there is a Mall called Southbrook. It's been dead and dying for many years. There was a theater in the middle of it, and I saw DAWN (the original) at a midnight show there, and then walked through the dead mall to leave for the parking lot. It added a lot to the film, I think. Years later, I ran that theater and experienced my first attempted carjacking there.

It was kind of like when I went to see SUPERMAN THE MOVIE at a drive-in. I had been told it had extra ambiance because the space scenes had endless stars behind the screen.

So at the start, the 3 criminals are looking up at the heavens waiting for the Phantom Zone panel to approach and suddenly you hear a train whistle headed full on! There were railroad tracks behind the screen, and it interacted well, as the criminals tried to dodge the train.

I saw CHRISTINE at the Lyric Theater in Tupelo Mississippi. It was a giant screen, and the masking (the black hanging borders on each side of the screen needed adjusting. Frank, the manager, came out and was doing so, looking like an insect. On the screen, a row of cars were shown in the assembly line. A worker came out, and looked at the lower left corner of the screen (where Frank was). He came closer and then reached out to grab Frank, who never noticed.

The DIXIE Theater in Ripley Mississippi is where I saw the GODFATHER and the movie stopped in the middle for Bingo. That's also where one week they showed PIPPI LONGSTOCKING on Monday and Tuesday, HELLS ANGELS ON WHEELS on Wednesday and Thursday, and a

double feature on Friday and Saturday. I loved seeing all the little kids dropped off for this film. I have a lot of other theater stories, but not all are fit for a family audience.

Back to the question, yes, I still enjoy and keep up with horror films. Can't wait to see Romero's latest zombie film.

I understand you worked as a Ballyhoo man at a local theater. Tell me about that experience.

William Steppe, city manager of Malco Theaters in Jackson, had authorized a particularly bad promo for a PLANET OF THE APES film festival. I talked to him and told him it could be done better, and I would like to try. He handed me info on an upcoming film called THE THREE MUSKETEERS. I devised a costume for around \$10, with a felt sign on the back of my cape advertising the film and paraded around the only Mall in Jackson. I was paid in costume costs and passes. Thence forward, whenever a film needed promoting, he would call me. I learned about costumes and makeup on the job.

Of course, this had all been done years before by Watson Davis, the advertising director for Malco in Memphis, who was also horror host SIVAD on their show FANTASTIC FEATURES. So we just passed each other doing this work.

I did a 6-foot flight on cables between two buildings in Memphis for SUPERMAN THE MOVIE. I had also been associated with a chain of waterbed stores. They would hire me, I would contact Malco to see what movie needed promoting and costume myself as a character, giving away passes while a radio remote was going. I outdrew Ronald McDonald in Union City playing Dracula, giving away tickets to the movie HAIR.

You also worked as a manager for a theater before your horror host gig, if I'm not mistaken. Talk about that experience if you would.

Actually that was afterward. I had done the ballyhoo for Malco for many years, and it had gotten bigger and bigger.

After a lot of that, Malco asked if I wanted to run a theater for them, so I got into that career. I didn't play characters much anymore, but I did build lobby displays and do promotions for films. I am attaching an ELVIS figure I made for HEARTBREAK HOTEL as an example. I built a poseable mannequin from PVC pipe and did model clay face sculptures on a styrofoam wig head.

The secret was the eyes. I would send one of my employees down to Kroger where they had vending machines with toys in plastic bubbles. I would take the bubbles and paint the inside for eyes, therefore they had a glassy exterior.

I ran different theaters for different companies for around 12



(Above) Mike Curtis in costume for a THREE MUSKETEERS film promotion.

(Below) The ELVIS created for a lobby display and promotion for HEARTBREAK HOTEL.



years. I had lots of adventures, and oddly enough, was in more violent episodes than when I was a Deputy Sheriff. In Memphis, I ejected my first customer in the traditional bouncer's carry for attacking one of my employees. That particular theater shows up again in a earlier answer. In New Orleans, I was bitten by a lady lawyer on Easter Sunday. I'm attaching the picture. She went to jail on Easter Sunday while I went and got a tetanus shot. Later on she sued the theater company and won a large amount of money. My wife Carole and I got a honeymoon out of it by



Bitten on the job in New Orleans.

traveling there to testify.

While screening the movie SWEET DREAMS in a theater I ran in Tupelo, Mississippi, the ghost in my haunted theater

manifested. That's not a tall tale. Google HAUNTED MOVIE THEATER TUPELO MISSISSIPPI on Cliff Gooken Boulevard. I ran it for years and had several encounters with a real ghost there.

Finally I left theaters after running one in Beaumont Texas for around 3 years. I got 16 stitches my first week, survived two robberies, one with an UZI and lost count of how many riots happened there. The job got just too dangerous for me. However, the story about he first week bears repeating, as I call it the "Happy Ending" story. The day before Thanksgiving, I was running the theater in Beaumont, and some young fellow came up telling me his truck had been broken into in the parking lot. I apologized, called the police, and gave him passes. He wanted a new stereo, which I couldn't do, company policy. He left and an hour later someone came in asking for the manager. I identified myself, and then he bit me in the back of the head with a metal ash tray. It was the young man's dad, very drunk and mad. He got arrested, meanwhile I had to stay and run the theater, as both the city manager and my assistant were on vacation. So I held compresses to my head until the theater closed. I asked one of my doormen to drive to the hospital and I would follow him, as I didn't know where it was. As we were leaving, I noticed dad's truck, windows down and unguarded in the parking lot. By the pay phone outside were several gangbangers. Loudly I told my doorman "JASON, THIS TRUCK'S UNLOCKED, LET'S LEAVE!" As we left the theater, I looked in my mirror and it looked like a scene from DAWN OF THE DEAD on the truck.

The next day, when I came to work, the shell of the truck was sitting on its stomach in the lot. I called to have it towed, but don't know how they did it, since it didn't have wheels anymore
Happy Ending!

I find it interesting that you had a cat on your show, as that was sort of precursor of things to come. You would later go on to work in comics, including publishing your own line of anthropomorphic comics with your wife. Talk about your work in comics, including your time at Harvey Comics.

There used to be an ad campaign "I got my job through the New York Times." Well, I got my job through COMIC BUYER'S GUIDE. Harvey Comics had ceased publication and was now restarting and needed talent. I sent in around 20 capsule ideas and heard back from Ken Selig, the editor and my mentor in comics. He taught me how to write a comic book from an idea to a finished storyline (remember this was very pre-Internet) and credits there gave me the chance to do scripts for three unproduced CASPER TV pilots, and then later on to do my own comic book SHANDA THE PANDA. While at Harvey I designed a map of the Enchanted Forest where Casper, Hot Stuff and the rest lived, invented Richie Rich's Bizarro double BILL BROKE and the weird group THE MONEY WRAPPERS. Before I left Harvey, I also wrote the NEW KIDS ON THE BLOCK comic, which I always refer to in doing panels at conventions. You can write for character without caring in the slightest about them. In those cases, I wrote Monkees, Beatles or Chipmunks stories and changed the names.

Shanda is a theater manager in Cedar Rabbits, Iowa. She dates



The haunted movie theater Mike ran in Tupelo, Mississippi.



Double R, a Cajun raccoon, and is best friends with Terri, a lesbian cricket. It's not a soap opera, as nobody rises from the dead or gets married 80 times. But she does have theater adventures, such as a carjacking and a riot, along with the regular happenings of her life. A lot of the comic is based on real life adventures and people in my theater career.

One particular story was special and fun on SHANDA. Since she's a theater manager, people asked me when she was going to show ROCKY HORROR. I showed it myself around 50 times at my Conway theater, and the first time my wife Carole and I danced together was at ROCKY, to the Time Warp.

I wanted ROCKY to be special in SHANDA. So I contacted Tiffany Ward, the daughter of the late great Jay Ward. She gave permission to use the characters from ROCKY AND BULLWINKLE so long as they weren't on the cover or advertised. Carla Speed McNeil (FINDER from Dark Horse comics) did the regular story, but all the "screen" scenes were by Taral Wayne showing Boris and Natasha as Riff Raff and magenta, etc. We even had a ROCKET HORROR PICTURE SHOW T shirt made.

One of the most difficult parts of producing SHANDA are the covers. They are always spoofs of movie posters or iconic movie scenes, with the cast in place of the familiar actors. It often takes as long to find a good movie poster as it does to write the story.

My wife, Carole writes an adventure comic. KATMANDU is a Native American series done with cats. It's based on the real life of Woman Chief, who was taken as a slave in battle, and later became a chief with wives of her own.

We've published several anthropomorphic series. One I had a lot of fun with is ATOMIC MOUSE. We got the rights to the



Charlton 1950's superhero and do new stories of him. I get to work out my Superman "jones" with him.

Our comics can be viewed and ordered at www.shanda-fantasyarts.org

A comic story I am rather fond of:

In 1974 or 75, Atlanta had their first comic and fantasy convention. They had three guests. Kenneth Smith, noted artist; Stan Lee, who needs no introduction, and me, with my Superman collection on display. All 200 or so items. It's around 17,000 items now.

On Saturday, one of the con organizers came up to me and asked if I had a Superman costume. Of course, I answered. He said Stan wanted to publicize a new project called SUPERMAN VS. SPIDER-MAN and wondered if I would dress up for a sketch during his speech.

That afternoon, Stan was speaking and then said he saw a commotion at the back of the hall. I strode through the crowd in full uniform and flash bulbs were popping. Remember, only places like California and New York had experienced conventions and costumes at this point. This was very unusual.

I strode onto the stage and told Stan I had a request from the Justice League of America. "Gosh, what a swell bunch of guys! What can I do for them, Superman?" I reached under my cape and pulled something out. "Would you sign our FANTASTIC FOUR #1?"

Flash forward many years later. A furry comic creator, Michael Scot McMurphy had stomach and esophageal cancer. We were doing a benefit comic and I was pulling in every string I had. I contacted Stan Lee Media and talked to his secretary. I told her Stan owed me a favor.

Sure enough, he did an introduction for the comic. It thrilled McMurphy, and he got to see the debut of his benefit comic at a convention shortly before his passing.

I told you I liked stories. We'll have more later.

I understand you have the third largest collection of touring Superman memorabilia in the world. What does you wife think of this and where in the world do you store all that stuff?

Carole likes to say, "I learned about Superman in self defense." We've been married for 21 years, and for our 20th anniversary she bought me a Superman wedding ring. The year before that she made me my third and final Superman uniform. Shortly after she made it for me, we had a bank robbery in our little town of Greenbrier. I was in the city of Conway at the time and thought to myself. "Just my luck! A bank robbery in Greenbrier and I'm stuck in Conway without my uniform!"

She is known as the Doll Lady at the library where she has displayed parts of her collection twice. She also makes and sells jewelry as a hobby and has been active for over 30 years in the Society for Creative Anachronism. She once prepared and cooked a 5 course feast for 115 people.



Besides publishing SHANDA THE PANDA, Mike also obtained the rights to the Charlton 1950's superhero and published some new stories.

I was lucky among 50's kids. While lots of people were burning comics, my mother grew up with the Golden Age WONDER WOMAN, GREEN LANTERN and FLASH, so SUPERMAN was fine for me. The first item I ever had was a Superman belt buckle, available in 1957 for a quarter and a boxtop. I have always worn a Superman belt buckle since. In fact, when Mike McCarthy made his film TEENAGE TUPELO and had a character named MIKE CURTIS THEATER MANAGER, he had him wear a Superman belt buckle.

At the opening of my 8-screen in Omaha, we had a lot of company brass and since I had a staff of 50 I didn't have much to do. That night, two girls, saw my buckle, exclaimed and pointed. My bosses laughed. I replied, "Go ahead and laugh, but how many girls point below your waist and holler SUPERMAN?"

As a reporter for a great Metropolitan newspaper I covered the closing of the first Superman museum in Metropolis and bought several items. A friend at the Jackson Library asked me to make an exhibit of my collection, I think I had 25 items or so then. People liked it and asked me questions. I liked talking about it, and decided I would learn more and collect primarily to exhibit. I focus on libraries and museums. It's around 17,000 items, now, mostly paper, the rarest item being a George Reeves 1957 cape symbol. Some of it's here, some in storage, some in a bank vault.

I primarily collect to exhibit now. At the Museum of Discovery in Little Rock, I filled twelve 3 level 6 foot glass cases. I always enjoy having an area with obsolete items, and like watching parents explain what a record player was, or an 8 track tape, or a picture disc. I think there were around two thousand items on exhibit there, and we announced that somewhere in all that Superman material was a toy Batmobile, so the kids could try to find it.

I exhibited in Metropolis, Illinois for several years, when they restarted their promotion in 1979. They would give me a closed store downtown and I would fill it for the weekend. I got to play Superman there briefly in 1979, when their other Superman took a break.

The best part of being a Superman collector has been meeting and becoming friends with some of the portrayals of the characters. Kirk Alyn, the original screen SUPERMAN, was a

friend for years, and I used to book him for conventions and do some cons with him. In recent years, we have become friends with Noel Neill, the original Lois Lane. Noel recently had a statue of herself unveiled in Metropolis, Illinois (covered on CNN), and is currently recovering from a broken hip. I urge all those who remember her fondly to send her good thoughts. By the same token, in doing comics we have met and become friends with various people we would never meet otherwise. We occasionally correspond with Sara Karloff, with whom we once discussed reviving her father's comic **BORIS KARLOFF TALES OF MYSTERY**.

My favorite story (you knew I'd have one) about Superman was from one exhibit in Arkansas. A lady came up and asked me if I had any photos of the actor that played Superman. I said, "yes, which one?" She replied "the one that flies."

You also do some work writing about comic history, correct?

Yes, for many years. I do fillers and articles for **COMIC BUYER'S GUIDE**, and **ALTER EGO** magazines, among others. I have a regular site where I post articles http://glasshousepresents.com/Mike_Curtis.htm. Part of that comes from years of collection Superman and researching. I just reviewed the Dallas revival of the **SUPERMAN** musical and the review is on several sites on the web.

You are one busy guy! I understand you've got a couple of other projects in the works too?

Always. I hate to be idle.

Currently, our main project is www.plainclothescomics.com, which is a tribute site to **DICK TRACY**. Noted comic book artist Joe Statton and I are doing a daily strip adventure there of Tracy and his crew. This site will only be around until January 2011 though.

We have 5 comic books in varying state of production. I've got to do a history of Superman musical and an expanded review for **ALTER EGO**. I'm pitching a show idea to **MEMPHIS MEMOIRS**. And sometime, if I ever find the time, I've signed a contract to write a mystery novel.

And of course, this Christmas, Carole and I will be visiting with children. She collects stuffed animals through the year and we give them out at a day care as Santa and Christmas Carole.

You resurrected the character of Count Basil a couple of months back at the SIVADS OF MARCH celebration in Memphis. How did it feel after all these years to don the cape once again?

It felt astounding. More people saw the Count at the event that probably saw him on television. Plus, working in front of a live audience was fun and nerve wracking. I was dumbfounded when Mike McCarty called me and wanted the Count. I hadn't been the character in 36 years. I had a lot of trouble remembering his voice, but one day Mike and John Beifuss called me from a Jackson radio station to talk to the Count and the voice came right back. Even at the event, it took technical difficulties for his personality to really reemerge.

The opening night of the event, the feature movie refused to start. John Beifuss was on stage so I joined him, ad libbing a gag about **FANTASTIC FEATURES**.

"You know, John, if **FANTASTIC FEATURES** was still on, and showing the movies of today, Sivad and Bill Phillips (as the rock group **HIGHLAND STREET DUO**) could do this song:

**BEWITCHED, BEWITCHED
THEY CALL THIS FILM BEWITCHED
IT SUCKS THE CHROME
RIGHT OFF THE TRAILER HITCH**

The next day, John and I introduced **TEENAGE WEREWOLF** with Michael Landon jokes, and the Count remarked he had seen the film on **TRANNSYLVANIA'S FUNNIEST HOME VIDEOS**.

One thing I enjoyed and yet felt guilty about is that so many people came to remember Sivad. I was the only horror host in attendance, and they came to me to tell me how much Sivad meant to them. It was a lot like being a Santa's helper, except

in this case I was Sivad's helper.

One thing that being Santa helped me with at the event is that people are comfortable approaching and talking to a character. I've learned that after 37 years of playing Santa. I think having the Count at the event was an icebreaker for most of the crowd. Even if they might have felt intimidated in speaking to Mike McCarthy or John Beifuss, a monster was okay to approach. I'm sure you've seen this Dr. Gangrene.

I think the thing that I enjoyed the most of the Sivad's event was meeting Mike Dobrzelecki and working with him and Mike McCarthy.

I met Mike many years ago when he was 19 or so, and I ran theaters in Tupelo. We had a lot of fun during that period, and it has amazed me the way he has excelled in each field he tackled. He's done comics, music and movies, and now event organization with the Sivad event. And I can't wait to see his new film **CIGARETTE GIRL**. He just got back from Edinburgh where the film was screened.

Mike D. is just getting started and I see in him many of the talents and traits I have seen and admired in Mike McCarthy. There will be exciting things coming from him in the future. I can't wait to see what the years ahead hold for him. Of course, you and I are in the documentary he's making, **TENNESSEE HORROR HOSTS**.

Any chance we'll see another return of the Count in the future?

I have no idea if such is possible, but I'd like to do the character some more. I sent out feelers to all the TV stations in Arkansas after the **SIVADS OF MARCH** event. I hope that Mike McCarthy and John Beifuss do a second **SIVAD** event next year at the Pink Palace, now home to the Sivad collection of the Ideker family. If so, the Count will be there, hopefully hosting films with John Beifuss.

Since resurrecting the character, I find myself devising lines and shtick for him. I was watching the remake of **THE CRAZIES** yesterday and thought the Count could remark how much better it would have been with Andy Griffith as the Sheriff and Don Knotts as his deputy. "Geez, Ang! You just shot Otis the town drunk!"

Plus I only got to do 12 shows as the Count. A new show would be my lucky 13th, so I am shooting for a least one more appearance on film.

I'd love to use **GLOOMY SUNDAY** from the 1960s album **SHOCK** for a opening theme, too.

Like I said in my report on the **SIVADS** event, the Count is merely dead, not old, and ready for more adventures.

Well thanks again for spending an afternoon in my lab. Be careful on your way out, the path around the moat is a bit treacherous.

A moat? Did you get that idea from Jack Benny's vault on radio? Where's the polar bear? Is that Mel Blanc I hear?



SLEUTHING THE GIANT MYSTERIOUS MONSTER

by Allen A. Debus

Many are the variety of giant Asian monsters, starring in films of such varied quality. Just when we think we've seen or at least heard of them all, especially those from that hallowed early 1960s era, when wee 'monster kids' were in the making, another emerges from the radioactive gloom. Ever hear of the "ATOMIC DRAGON"? Isn't that Godzilla you might reply. Well, true, but here I refer to "AGON, THE ATOMIC DRAGON." What's this one about...well uh, it's about a giant atomic monster. Here's one that went mostly under the radar, unmentioned either in Donald F. Glut's popular *The Dinosaur Scrapbook* (1980), or his *Classic Movie Monsters* (1978). Jeff Roving didn't list Agon in his *Encyclopedia of Monsters* (1989). Fortunately, sources available on the Internet today can help demystify Agon, although not completely. For instance, Daikaijy expert, Mr. August R-AGON-E provided a very short synopsis at the Classic Horror Board, and of course there's the International Movie Date Base (or IMDB.com). There are a couple of short clips posted at Youtube. But for starters, let's 'screen' the film, which is rather 'Agon-izing' to do given that available copies (DVD/VHS) lack dubbing or English subtitling. Well, maybe lack of detail herein will prompt 'Agon-istic' behavior among those of you thirsting for more.

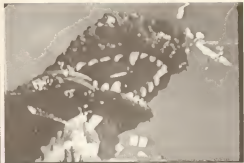
Agon is most certainly an obscure monster, yet much better than the Korean "Yongary." In body outlines, it sort of resembles a cross between Godzilla and Gorgo, with subdued, low-ridged triplicate row of dorsal osteoderms (e.g. "Plates"). We see this early in the film as the approximately 150-foot tall monster is shown

destroying a building and blowing fiery breath at the puny humans below. Here I use the word, "film," when actually AGON was intended as a four-part television serial. It was produced in 1964, possibly by Nippon Denwa Eiga. The original

Japanese title was "Maboroshi-No daikaiju Agon" (or, "AGON THE MYSTERIOUS GIANT MONSTER"). The story was written by Shinichi Sekizawa and Kozo Uchida. Mr. Ragone states interestingly that a reason cited for why it wasn't aired until 1968 is because Toho claimed copyright infringement on the story that seemed similar to GOJIRA (1954). However, Ragone goes on to say that this isn't true. The real reason is that AGON's sponsor "dropped out." AGON was directed by Norio Mine and Fuminori Ohashi—who designed the monster costume. The actor who wore the AGON monster suit was Etsuji Higashi. All four parts of the mini-series are available on DVD offered by "Atlas Films." I

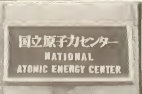


watched my copy with avidity, even though I couldn't follow what was said by the actors (as I do not speak Japanese).



where they talk to the lead scientist and meet an attractive female scientist.

At one point—that pivotal time in all monster movies where the scientist (Prof. Ukyo) has some explaining to do—we



hear the reporter say "Atomic Dragon" in English. Next, the "Danger" button flashes and the scientist run to the seashore where they detect considerable radiation with their Geiger counter, announcing

AGON's reappearance. This time AGON comes ashore and, naturally, people flee.

Next comes a tension-filled scene where the pretty lady scientist's ankle is pinned under a fallen tree while AGON relentlessly approaches. She falls into a crevasse as the ground splits under AGON's powerful stomping feet. Meanwhile, the

air raid siren blares, as Part 1 of the serial comes to a dramatic edge-of-your-seat moment! In Part 2, the girl is rescued by reporter #1, as AGON advances upon the NATIONAL ATOMIC ENERGY CENTER installation, toppling buildings and other structures. AGON exuberantly stomps on (toy) cars, destroys what appears to be a nuclear reactor and then gets smothered in radioactive smoke.



First we see a nuclear explosion. Then, following an incident along the coast, after a landslide causes a car to crash, reporters, police and a nuclear scientist are alerted to the scene. They find a mysterious cave and detect radioactivity nearby. There's also hint of a strange growling sound prevalent. Turns out there's nothing of particular interest inside the cave, but then after the Geiger counter suddenly pegs, something boils up out of the waves offshore. Horrors—it is a giant dino-monster, AGON! We even see its neck pulsating under the jaw as it breathes (a nice effect unseen in the early GODZILLA films).

The main reporter ("reporter #1") and the handsome heroic looking guy who is probably a detective drive together in a sports car to the NATIONAL ATOMIC ENERGY CENTER

Later, reporter #1 flirts with the pretty lady scientist at the hospital.

Now comes the traditional scene where the scientist provides further elaboration on what's going on, and it's really too bad that I can't understand what they're saying. It seems as if the lead scientist is theorizing that the dino-monster AGON was sleeping blissfully on the sea floor, only to be awakened by detonation of a nuclear bomb.



I'm sure there's much more to it than simply that, however. (Well, maybe not too much.) Next, predictably, the military general character throws in his two cents, and soon we see air force jets soaring overhead. A military offensive is evidently in the making.

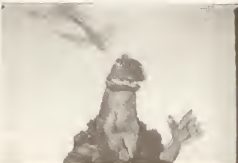
AGON rises up out of the waters while tanks roll into position along the coast. Jets attack, firing missiles, AGON breathes fire at a passing jet, which crashes. Cannon fire and tanks do not stop mighty AGON. Next, in homage to Ray Bradbury and American's filmic 'Rhedosaurus,' AGON symbolically destroys a lighthouse! Curiously, the detective rolls an atomic facility vehicle possibly containing some radioactive material inside...downslope into the ocean—effectively 'feeding' the monster. The giant monster fishes the van out of the surf. Then AGON disappears under the waves. Part 2 has now ended.

Part 3 takes up the tale of a couple of crooks who eventually get their dues at the

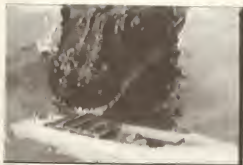


end of Part 4. It's unclear exactly what they're trying to finagle, but at one time they steal a tube marked "U" (possibly for 'Uranium'?). I won't recount their goings-on here in detail.

Then the dino-monster resurfaces and bites a row boat with a young boy (who has appeared before in the first two parts trapped inside. In its mouth, AGON carries the boat with the boy inside along the shore. It isn't clear if he's holding the lad hostage, or if AGON intended to rescue him from the bad guys, however inadvertently. In any case, with the boy in harm's way, the military cannot launch a full scale attack even though AGON remains on the rampage, smashing a bridge







and inflaming other structures. Incongruously, the boat remains in AGON's deep set mouth. A rope ladder is lowered from a hovering helicopter so the boy can escape from AGON's jaws of certain doom, but agitated AGON flames the helicopter. The air raid siren blares.

Now Prof. Ukio explains important stuff to reporters, one of whom suddenly has an IDEA! Meanwhile a second helicopter arrives, this time carrying a box dangled underneath on a rope, causing AGON to drop the boat rather carefully to the ground so that the boy isn't unduly harmed. AGON is lured by the helicopter's tempting package. The two bad guys (who as we see may be drug smugglers) reappear, who find themselves being dragged along on AGON's immense tail. They steal the

helicopter after it lands, attempting to taunt the monster with the package. But AGON uses his fiery breath to destroy them inside the helicopter. (My mere guess is that the box contains radioactive material.)

We notice that AGON's suit is visibly on fire, and so the dinosaur monster heads out to 'sea,' (presumably to douse the flames so the actor inside isn't hurt). Next the narrator cuts in probably with stern moralistic tones. Alarming music blares as AGON's head disappears below the waves. AGON is destined never to return.

Reactions to the film posted at various places over the Internet overall aren't too condemning. Some people say the movie is 'fun' and entertaining, and I concur. The online store I bought



my DVD, from "Gotta See DVDs," claims that AGON has "...great experimental electronic music and sound ebb and flow with the natural ambience of organic noise over the continuing visual blanket of surreal and interesting sepia tone colored images...one of those great, electronically pulsed, audio/visual cinematic fever domain dreams that are fun to experience on dark evenings in dark rooms." Well, yeah—but it's more fun watching AGON smashing those cardboard buildings.

Just a few more 'bullets' before I go, once more courtesy of Mr. Ragone's online blogs. AGON, THE ATOMIC DRAGON is considered 'parallel' to another show, ULTRA Q, is regarded as Japan's answer to Rod Serling's *The Twilight Zone*. AGON is an early example of daikaiju devised for



television, although not the first of its kind. That honor may instead go to a curiously titled children's show—**MARINE KONG**, which survived 26 episodes broadcast in 1960. **MARINE KONG** was about a giant robotic dragon controlled by villains. And it seems the **AGON** monster suit may have been re-customized for another show even before the 'Atomic Dragon' four-part serial aired. For **AGON**'s costume was embellished further by Mr. Ohashi who, for example, added sabertooth fangs. The resultant, a shape-shifting extraterrestrial monster from Planet Pal named "ARON," then starred in episodes 13 to 16 of **THE SPACE GIANTS** (1966 to 1967).

Nope—**AGON** isn't good as **GODZILLA**. Ratings wise, if *Gojira* (1954) is a "10" and *Yongary* (1967) is a "2," then *Agon* is a definite "4" even if I can't understand what the actors said. I just wish someone would get around to adding English subtitles eventually.

I would watch this film 'agon' & 'agon.'



The **AGON** monster suit may have been customized and reused for the monster **ARON** which appeared in episodes of **THE SPACE GIANTS**. The above illustration is from a toy box.



Dear SCARY MONSTERS MAGAZINE,

there that I have never see before...
By the way, THANKS for publishing *A Real Monster Magazine*!
DAVID MCGOUGH New Milford, NJ
P.S. Please forward to Sam Scare: I believe that's a *SCARY SECRET PHOTO* of my second crush (after THE BRIDE), THE SHE-CREATURE.

Continued on Page 85...

(Continued from page 5)

Good afternoon Dennis!!

Just a quick e-mail to send in my entry toward identifying the *SECRET PHOTO* for issue #76. That would be from the SHE-CREATURE from 1936 American International Pictures!! I just HAPPEN to have watched that very movie the same day as I was reading issue #76 of SCARY MONSTERS MAGAZINE and low and behold, here was the *SCARY SECRET PHOTO* for that issue!!

Also, just a side-note to let you know how much your magazine is appreciated! I am 58 years old and it brings back such wonderful MONSTER MEMORIES of reading monster magazines as a kid. I guess we never grow too old!! Your hard work and dedication shows in every issue. Dennis, and we all "Thank You"!!

Have a great day

KEN WEAVER Port Orchard, WA

The *SCARY SECRET PHOTO* in SCARY MONSTERS #76 is from THE SHE-CREATURE, only of my favorite 1950s monster movies. I always thought that Blacky and the She-Creature would have made a great couple!

ALYSSON BILLS Portland, ME

Thank you Dennis for publishing SCARY MONSTERS! The photos are excellent, and the interviews always have something of interest in them.

GEOFFREY COX Sedona, AZ

Hi Dennis,

I'm loving issue #76. THE COVER IS GREAT!! I can't tell you how many times I spent as a kid wondering "WHAT IF".

I have to say the picture of Boris from SON OF FRANKENSTEIN is outstanding (page 13)!

I've also wondered how many more classic photos are out

WANTED! More Scary Readers like:



Hello SCARY MONSTERS!

Just wanted to tell you how much we enjoyed SCARY MONSTERS #76. We didn't get to go to the VAMPIRA TRIBUTE at HORROR HOUND WEEKEND, so we really enjoyed The Bone Jangler's article on the event. Also, the BELA LUGOSI PERSONAL SCRAPBOOK on page 68 was a real treat.

We went to CHILLER THEATRE in October and got to talk to the great John Skerchok (I really wanted to get a photo with him but missed out, maybe at the next CHILLER THEATRE). I look forward to his SCARE-NEWS column in each issue.

I've attached a photo of my little one and I enjoying issue #76 (I'm the short green fellow). Keep up the Scary work!

Until Next Time.

Stay Insane!

ORMSBY

Cinema Insane

www.cinemainsane.com



The Collinsport Gazette

Volume 1, Number 1

April 1969

Edited by:

Bob Finocchio, President, Diana Millay Fan Club
Dot Money, President, Louis Edmonds Fan Club
Rod Labbe, President, Dennis Patrick Fan Club
Special Correspondent:
Cathe Horodowich, President, Marie Wallace Fan Club

HOW DO YOU DO? GOOD QUESTION!

Hey, all you gals and ghouls out there in Dark Shadows land! Welcome to the very first edition of *The Collinsport Gazette*!

Ok, you're probably asking, "do we really need another Dark Shadows fan club?" And our far-out answer is, "yeah, baby!" Instead of concentrating on a single star, *The Collinsport Gazette* will cover the entire wacky, wild and wonderful world of Dark Shadows. Isn't that super cool? You bet your hippy! This is **THE** rockin' place to hang out and catch up on the latest DS happenings, and—as you undoubtedly already know—Collinsport is one happenin' town!

Right now, the 1897 flashback is holding us entranced every day—isn't it great to finally hear David Selby talk? He's soooo menacing! All those weeks of him staring at David and Amy and laughing evilly...hrrr! Creepy!

Dynamite Dave reminds us quite a bit of a young Henry Fonda, wouldn't you agree? Keep your fingers crossed, cause we're working on an interview with dynamite Dave that'll knock your socks off. Seriously! He's new to all this fan stuff, but from what the Gazette hears, he's friendly and never turns down a request for an autograph. That's what we call groovy! Right on, Dave! Quentin power!

Well, we could hound your ear all day, but that would take away from what we've got in store for you...so, read on, if you dare. Hee-hee-hee!

1969!

Wow, it's hard to believe summer's almost here! This year is flying! What will 1969 bring? It's the last year of the Sixties, and we're holding onto our love beads for dear life. We have a new President (let me make this perfectly clear: it's Richard Nixon), the Vietnam War is still raging, Rodney bought his first pair of knit hell bottom pants (super-fab ones, with green

and white checks!), and Laugh-in is topping the Nielsen charts. Talk about diversity! What's next, a man on the moon? Nah!

Here's some ultra-fab news: a brand-new fan club has been formed for marvelous Marie (Eve; Crazy Jenny Collins) Wallace! It's run by Cathe Horodowich, of Brooklyn, New York, and we predict this will be hot club, so don't miss out. For one measly dollar, you'll wrap your claws around an 8 x 10 personally autographed photo of Marie, a year's worth of club bulletins, official club pencil, and several small photographs. Thanks, Cathe! Hugs and lots of smoochies!

By the way, Ms. (see, we're into Women's Lib around here) Horodowich has jumped on board as a Gazette "Special Correspondent." So expect some scintillatin' reporting from her soon! Heah come de judge!

Marie is really making waves on DS as "Crazy Jenny Collins." Wasn't it eerie when she began cooing to her "babies," which are really just dolls!? Zonked-out, man! She's very scary, what with all that teased-up hair and weird make-up. Fake eyelashes on her bottom lids? Fa-reaky! Did Twiggys start out that way? Let's hope Marie stays in the storyline for months and months, so keep those cards and letters pouring into Dan Curtis Productions. We want to see Jenny do a gypsy dance and shake her tamboorines! That would be a real gone gas!

The rumor mill has it that none other than David Selby and Nancy Barrett are cutting a 45 rpm single together. An interesting tidbit: Quentin's Theme should be hitting the radio waves any day now! It's an instrumental by the Charles Randolph Green Sound. Dave's duet with Nance is called, tentatively, "I Wanna Dance with You," the same ditty Pansy Faye warbled on the show—before she got strangled, that is!

There are also plans for a long-playing album of DS music, so watch your record shelves. Dashing Davey and jittery Jonathan Frid are currently laying down some heavy tracks for the album. Outasite! *The Collinsport Gazette* gives this its highest



haunted house recommendation: 4 big shrieks on the boo meter!

Also, we've heard that the 1897 flashback won't resolve itself until November. And you thought the 1795 storyline was long? You ain't see nuthin' yet! Watch for a rotund new character called "Count Petsoffi." We took a peek at future scripts and discovered that this Count Petsoffi dude had only one arm (the other arm, or at least his hand, is kept in a box). And he has a benchman named Aristotile. As in Omissis? Will Jackie O guest star, too?

As you can see by our masthead, The Collinsport Gazette is edited by Bob Finocchio, of the Diana Millay Fan Club, Dot Money, of the Louis Edmonds Fan Club, and Rodney Labbe, of the Dennis Patrick Fan Club. Everyone knows Diana is Collinwood's resident phoenix, and Louis Edmonds needs no introduction—his performance as Edward Collins really knocks our socks off. Would you believe he's been there since episode one? Hey, we can dig it!

As for Dennis Patrick, keep an eye out for a return to DS! He stirred up a lot of trouble the last time he was around (remember Jason McGuire?), and you'll be surprised at his new character—somebody named (are you ready for this?) PAUL STODDARD!

That's right! Paul Stoddard—Liz' supposedly "late" husband and Carolyn's dear-departed daddy. How he's managed to stay alive and why he's returning to Collinsport will launch a whole new storyline, right after 1897 ends. We can't give you any details, except to say it's a might big FISH story, with people wearing robes, something slimy inside a darkened room, and an antique shop run by none other than Marie Wallace!

Bob, Dot, and Rodney have taken time from their own fan clubs to create, write, produce, edit, mail out and generally sweat over every issue of The Collinsport Gazette. We'll be glad to answer any questions you might have about Dark Shadows! All three of us are currently high school students. Bob lives in St. Louis, Missouri, Dot calls Philadelphia, PA home, and Rodney hails from the woods of Maine—a little place called Salem's Lot.

In our May issue, we'll print a facts sheet on Bob Finocchio! Find out what he has in common with a phoenix! Does he like to burn things, too? Wooooo!

FLASH!

Philadelphia Gum Company has released the second series of Dark Shadows cards, featuring Quentin, Barnabas, Magda, Judith, Reverend Trask, Crazy Jenny, and all the characters from 1897. Framed in sickly green, they're super cool, and sooooo boss, boss! And, of course, a delicious piece of bubble gum is included with every pack. Yum! Collect the entire set! We sure will! Who knows? Twenty years from now, these could be worth a fortune! Maybe even \$25.00! Wowie!

EVER NOTICE?

Beginning with this issue (and every issue!), we'll be having a number of earth-shattering columns and departments. The first is "Ever Notice?" a title that is self-explanatory!

Ever notice how Carolyn Stoddard managed

to hook up with every available stud who visits Collinwood? From Chris Jennings to Adam to Tony Peterson—she gets around! And she also conveniently forgets about her former flings whenever a new guy walks through the door. What a flickle chick!

Ever notice that Adam wore the same green sweater every time he appeared on the show? he also had long sideburns and a Colgate Toothpaste smile! Dr. Lang knew how to make the perfect man—but oh, those scars. Yikes!

Ever notice that when Dr. Lang left his message for Julia, the tape recorder wasn't running? Addison Powell fumbled with the switch, turning it on and off, and then he said, "what the hell" and started talking into the microphone. The reels weren't even turning! Where's the prop guy when you need him?

Ever notice that Nicholas Blair wore the same suit and tie in every episode? Obviously, he and Adam had something in common, besides Angelique and Barnabas Collins! A big case of BO! P-yewww!

Ever notice that people just disappear around Collinwood? They're here one minute, and the poof! They're gone! What's Sandor been up to? Haven't seen him in weeks! And where's Rachel Drummond? And aren't there any servants in Collinwood? It's all very odd!

Ever notice that David Selby's sideburns went from being "pasted on" to being real?

Ever notice that Crazy Jenny's dollies are made of vinyl? Did they even have vinyl in 1897? Eep!

Ever notice that whenever Amy and David entered Quentin's secret room, Amy looked up at the ceiling? What did she see up there? Her lines? And poor whiney little Amy could never say Quentin's name right! She always said, "Quen-in!"

Ever notice that DS apparently has only one skeleton in its name? It's doubled for Reverend Trask (1795); Eve; Quentin and even wore a bride gown in the dream curse nightmare. Plus, someone hinged the top of its skull and knocked out its front teeth!

Ever notice that nobody merely wakes up on Dark Shadows—they bolt upright and begin to scream?

Ever notice that all the DS women go to bed in full make-up? Sleeping with blue eye shadow and fake eyelashes must be the thing at Collinwood. Wait, Maggie does it, too, and she lives in a shack!

Ever notice how Quentin never gets tired of hearing "Shadows of the Night?" How many times can someone play a piece of music before going insane? We don't even listen to our Fifth Dimension records that many times!

Ever notice how every bed on Dark Shadows has colored sheets? Even in the flashbacks! Did they really have mustard yellow sheets in 1795?

Ever notice that Mrs. Johnson's hair looks like a dead beaver stuck to her head? We keep waiting for a strong wind to come along—woosh! No more beaver!

Ever notice there are a lot of flies around Collinwood? What is it with those flies! Hasn't Mrs. Johnson ever heard of Raid?

Ever notice that someone always coughs and sneezes off-camera?



Ever notice that Adam is still inside Prof. Stokes' closet?
Come out of the closet, Adam!

Ever notice that it never snows in Collinsport?

Ever notice that the gravestones in Eagle Hill Cemetery are made of Styrofoam?

Ever notice that the trees in the forest surrounding Collinwood come with stands?

Ever notice that "Ever Notice" has come to an end?

CHARACTER BIOGRAPHIES!

For those of you new to DS, we'll be presenting biographies of the many characters inhabiting its spooky world!

First up: Laura Collins from 1897!

Laura Collins appeared for a second time on *Dark Shadows* in March of 1969, during the 1897 time period. Before her entrance as Edward's presumed-dead wife, strange events took place at Collinwood, which paved the way for Laura Collins, who had run off with Quentin, her brother-in-law, and was supposedly killed in Egypt.

On one stormy night in Maine, she turns up at the door of the great mansion, begging Edward's forgiveness. He harshly refuses to accept her into the household and will not allow her to see their two children, Norah and Jamison, who had been placed in a boarding school headed by two religious fanatics, Reverend Gregory Trask, and his wife, Minerva.

Undaunted, Laura goes to the school and is rebuffed by the maniacal Reverend Trask. Later that night, the building burns to the ground, but luckily, Laura's children escape unharmed.

Softening his stance, Edward allows Laura to stay in a small cottage on the estate. Once there, it is revealed that she had been killed in Egypt but was brought back to life by the powers of an ancient urn, which contains the flame of Eternal Life. If this flame were to be extinguished, Laura would die! Safely hidden in a garden on the grounds, is the flame—protected by supernatural forces of evil.

Spurned by Quentin, Laura decides to wreck a horrible vengeance—by having him murdered! Locked deep in a musty cell at Collinwood is the demented wife of Quentin, Jenny Collins, who went insane when he left for Europe with Laura. Using her powers, Laura persuades Jenny to club Dirk Wilkins, her keeper, with a tray and escape into the night.

Quentin, thinking that Laura is waiting for him in the cottage, is met instead by Jenny, who stabs him with a dagger. Miraculously, he is kept alive through the intervention of Angelique, a witch who has plagued Barnabas Collins for years.

By now, Barnabas Collins, a 195 year-old vampire who was thrown into the past from 1969, suspects that Laura Collins is a phoenix: a creature that must self-destroy every 100 years in flame, with the life of a child, in order to obtain eternal life and youth! That is the true reason why she wants her children.

To confirm his suspicions, Barnabas, employing the help of Sandor, a gypsy under his power, delves deep into the Collins' tomb and unearths the coffin of the Laura Collins who'd lived

when he was a child, in 1784. The casket is, as Barnabas suspected it would be, empty!

Although he knows the truth about Laura, Barnabas does not know how to conquer his beautiful enemy. So, he forms a temporary alliance with Quentin and Angelique. After a battle with Laura, the witch is destroyed! Meanwhile, the flame is doused, and a dying woman/phoenix struggles to Collinwood for the warmth of a fireplace.

Feeling sorry for his wife, Edward unwittingly lights a fire in her room, the one thing that is life-giving to a phoenix! The flame restores Laura's powers, and she appears to her children in the fireplace of another room. Beckoning them forward, Laura slowly opens her arms. Suddenly, Norah and Jamison recoil in terror—their lovely mother has transformed, become an ugly, old hag right before their eyes! With a blood-curdling screech, Laura Collins fades away into the fiery depths of hell from whence she came!

Cast:

<i>Reverend Trask</i>	Jerry Lacy
<i>Edward Collins</i>	Louis Edmonds
<i>Jamison Collins</i>	David Hensley
<i>Quentin Collins</i>	David Selby
<i>Jenny Collins</i>	Marie Wallace
<i>Barnabas Collins</i>	Jonathan Frid
<i>Angelique</i>	Lara Parker
<i>Sandor</i>	Thayer David
<i>Norah Collins</i>	Denise Nickerson
<i>Minerva Trask</i>	Clarence Blackburn
<i>Laura Collins</i>	Diana Millay

Watch for number two in the series: the story of **MAD JENNY COLLINS!**

THE FUTURE! What does it hold? A look inside Magda's crystal ball?

We'd all like *Dark Shadows* to go on and on and on, far into the 70's and maybe even beyond! But have you ever wondered what *Dark Shadows* might be like in the year 2000? I know, I know, it's a long way off, but we all plan to be around when it comes!

Let's imagine...

Well, by then, Barnabas should be a pretty old man. Not that he's exactly young now...but if Adam manages to stay alive, Barnabas won't be a vampire, so he'll age (hopefully, gracefully!) Jonathan Frid will be what, 70 or so? Social Security time!

Liz will probably be dead. For real, this time. None of this being alive and locked in a coffin stuff! Roger will be gone, too. Oh, and Mrs. Johnson. Yeah, she'll definitely be pushing up daisies—or should we say weeds (this is, after all, Eagle Hill Cemetery we're talking about).

Little David should be about 45 years old and will be Lord of the Manor. We predict



he'll have married Amy, and they'll raise three annoying brats—two boys and a girl. David will be an alcoholic who rides (and regularly crashes) his space-mobile, just because he feels like it. She'll be a liberated woman, an artist, and something called a "lesbian." She'll only use David for his money. Way to go, Amy!

Julia will have forsaken "Man's World" and joined the Sisters of Perpetual Lip Trembling, an Order that requires every nun to wear 5 inch-long fake eyelashes, lots of red lipstick, and sensible shoes—especially if they're Jewish. Carolyn will be a congresswoman with several marriages under her ever-expanding belt. She'll also have gained a considerable amount of weight, addicted to not only men but Ring Dings.

Victoria Winters will be living in the 22nd century as a clone. She'll have several clone offspring, all born in test tubes. Their diet will consist of pills, Tang, Space Sticks and punch-cards. For exercise, they'll play tetherball in the Milky Way.

Maggie Evans and Joe Haskell, married in 1994, will open a greasy spoon coffee shop together. On the side, she'll try to sell her late father's pantings, especially his prized self-portrait, "Blind Artist in a Drunken Stupor," but they won't be worth a stale donut!

Professor Eliot Stokes died after having his stomach stapled, but his still-fat head will be cryogenically frozen and later stolen by the Leviathans (yes, they make a comeback). By then, Elizabeth Taylor will have joined the cast, playing a gypsy named "Alltuna Sammich," who whizzes around Collinsport in a jet-powered wheelchair.

Marie Wallace will return as the reincarnation of Crazy Jenny, only she'll be an empowered woman and the CEO of a huge cosmetics corporation. Her first duty: giving complimentary face lifts to the entire DS cast. They'll need them by then!

Looks like the future shines brightly for Dark Shadows. I only hope the writers don't run out of ideas—it would be a downright shame if DS bit the dust!

BREAKING NEWS!

This just in: Marie Wallace, our favorite Bride of Adamstein, is scheduled to take a break from taunting her cranky TV hubby and acting completely loony to perform in a play! That's right, this July, Marie will be appearing at Hampton, New Hampshire's historic Hampton Playhouse. The play is Burlesque, which sounds fun...and a bit risqué! Best of all, she's only 150 miles away from Rodney's house, and he tells us that he'll be visiting Marie in person on July 29th. Stay posted for all the details!

This just in: the DS grapevine tells us that marvelous Marie and jazzy Jerry Lacy have filmed a commercial! That's right, fright fans, our favorite kookoo gal and scene-shredding reverend have teamed to tell us about the virtues of Right Guard (maybe they should hand a can to Adam and Nick Blair)! We're not sure when the commercial will run, but keep your eyes peeled (owch! Peeled eyes? That's gotta hurt).

This just in: announcing the formation of the **Official Dark Shadows Vampire Club!** For a paltry \$10.00, members will receive color postcards of the cast, vampire stationery (a "ghoul pad"), monogrammed pencils, fact sheets on the cast and show, a 45 RPM "welcome" single by Jonathan Frid, and the ultimate prize: an 8 x 10 glossy photo of Barnabas, autographed to you. A steal, right? Right! The address will be listed in our next issue!

THE COLLINS FAMILY— New Fiction!

Chapter One: The Disappearance

Barnabas Collins waited impatiently in the parlor of the Old House. Where is she? he thought, peering out the window for the umpteenth time. As he was about to turn away, Barnabas caught a fleeting glimpse of a carriage coming along the road.

He shouted to his family that his fiancé was finally here. They gathered in the foyer, eagerly awaiting the entrance of Josette duPres, Barnabas' French bride-to-be.

Hearing no voices outside, Barnabas curiously opened the door. There, in the courtyard, was a carriage the likes of which Barnabas had never seen. It was made of dull black wood, and the driver wore a black cloak that cast dark shadows over his face. Barnabas turned to his family, only to find them mysteriously gone! It seemed as if he and the carriage were the only things in the world. Suddenly, a sweet, tinkling tune emitted from the coach and beckoned to Barnabas. Unable to resist, he entered it, and closed the door behind him.

No sooner had Barnabas done this, when the music abruptly stopped, and a blood-curdling screech filled the air. Frightened, the horses began galloping, taking the carriage on a journey of no return!

Watch for the second exciting chapter of **THE COLLINS FAMILY**, written by Rodney Labbe! Its title will be "Curse of the Itch!"

HELP US OUT!

That's right, we need help! In order to continue with our gear, up-to-the-minute newsletter, we'll need you to reach down into your jeans, pull out a 6 cent stamp, and send it to us. Also, dues will be going up a whole quarter in September. Now, we know that 25 cents is a lot—you can buy 5 candy bars with it—but we might not be able to survive unless we replenish the treasury! So dig deep and help us see the light of another day. Thanks!

Oh, and don't forget those self-addressed stamped envelopes!

A FINAL MESSAGE!

Well, here we are—at the end of our very first issue! It's been a blast rapping with all of you. In fact, it blew our minds!

In the merry month of May, we'll be featuring an exclusive interview with David (Quentin) Selby and a brand new DS quiz. Plus, there'll be the latest DS news, more predictions, Chapter Two of the Collins Family, a crossword puzzle that'll have you tripping, and an article on Quentin's Theme. Join us at the Collins' mausoleum and stay for a bite—we promise the experience won't drain you!

And always remember: war is not healthy for children and other living things!

Hauntingly yours, Dee, Bob, Rod and Catbe

LONG LIVE DARK SHADOWS!

The **Collinsport Gazette** is an affectionate parody of a Dark Shadows fan club newsletter, circa the late 1960s. These newsletters were far from professional endeavors, usually written and produced by high school students on non-existence budgets. What kept them going was a collective love for ABC TV's Dark Shadows and a desire to "reach out" and connect with other DS fans. How do I know? I ran the Dennis Patrick Fan Club from 1969-70!

Today, vintage Dark Shadows fan club newsletters command big bucks as "collectibles" and lovingly encapsulate a fading, nostalgic time in American pop culture. Though war, civil unrest and social upheaval swirled around us constantly, we managed to find our own little oasis, staked a claim, and thrived.

Oh, and two features in this parody were culled from actual DS NEWSLETTERS! Rod Labbe

DRACULA'S GUEST *REVISITED*

by Bob Statzer

Rumor, myth and misinformation have long surrounded Bram Stoker's short story "DRACULA'S GUEST." Debates over whether or not it was the deleted first chapter of the author's novel *Droculo*, or whether it was ever intended to be any part of the longer narrative, have found both fans and academics arguing amongst themselves over the issue. The two works almost seemed as shrouded in mystery as their eerie antagonist. But before we take a look at the story behind the story, let me take a moment (and a couple of paragraphs) to quickly retell the tale for those readers out there that have not yet met the vampire's visitor....

A young man from England passes through Munich during a business trip to Transylvania where he is to meet a new client, a nobleman named Count Droculo. When a picturesque valley catches his eye, the Englishman asks the coach driver if they could detour through such a scenic route. The driver grows terrified at the suggestion, urging they continue on the main road to escape the rapidly approaching snowstorm. Suspicious of the coachman's fear, the Englishman presses him for more information about the wooded valley and is reluctantly told an unholy place is there...an abandoned village where the dead are not dead. As the skies darken, the coachman warns the Englishman that it is Walpurgis Night, when the devil and the dead walk the earth. In spite of the warning, the English traveler decides to stretch his legs, leaving the coach and setting off on foot to visit the village in the valley. Casting a final glance over one shoulder, he sees his coach silhouetted against the evening sky. A tall thin stranger (*Droculo*) approaches the vehicle, a stranger whose presence appears to terrify the horses.

Continuing along the path, the Englishman is eventually caught in a snowstorm and forced to take refuge in an ancient graveyard. The howl of wolves and wind fill the air, and the snow turns to hail as lightning slashes of the night sky. Seeking shelter in a large crypt, the traveler is surprised to find what appears to be a beautiful woman seemingly asleep on the bier inside the tomb. Suddenly a powerful but unseen hand (presumably that of *Droculo*) yanks him from the crypt just before lightning strikes the structure, destroying it. To the Englishman's horrified eyes the undead woman rises from her resting place, but it engulfs in flames inside the burning crypt. Nearly blinded by the heavy hail, the Englishman again feels himself seized by the powerful unseen hand. Just before passing out, he is sure he sees the dead rise up throughout the cemetery to close in on him. When he regains consciousness he finds himself safely away from the graveyard, his body kept warm by a wolf (either *Droculo* in wolf form or a wolf controlled by the count) resting across his chest to protect him from the elements. The animal seems



fascinated by his throat, which it repeatedly licks with its rough tongue, leaving the flesh raw. A search party of soldiers arrives and the wolf vanishes into the cemetery. The Englishman hears one soldier remark that it will do no good to pursue the beast, as their bullets can do it no harm and that it has probably already returned to the grave. When the traveler asks how and why a detachment of soldiers would go out on such a wild night in search of him, he is shown a telegram that had been sent by the mysterious but important noble he is on his way to meet, Count *Droculo*. Although allegedly many miles away, he knew of his guest's fate...as if watching over him like a dark guardian angel.

Bram Stoker, a Dublin-born theatrical business manager working as an author in his spare time, had numerous books and short stories to his name. But, just as Mary Shelley is now

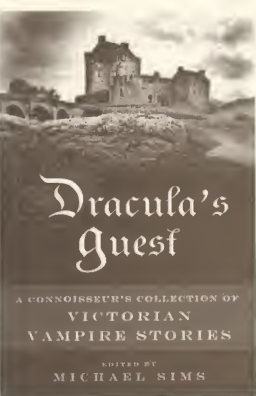
primarily remembered for having written *Frankenstein*, Stoker's name has become eternally linked with that of Count Dracula. Having spent so much time in the world of the theatre, it was only natural for Stoker to have developed a sense of showmanship. He loved to tell of how his most famous creation came to him in a dream one night, after having overindulged in too much dressed crab at dinner earlier that evening. For *Dracula* to have been inspired by a nightmare, in much the same fashion that Shelley's *Frankenstein* or Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* were, comes across as a curious coincidence. While not impossible, a little literary archaeology does call the anecdote's credibility into question.

Stoker's surviving notes and outline for *Dracula* (some 78 pages of material) show that a period of seven years (1890-1897) of research, writing and revision went into the creation of his occult classic. In light of this, *Dracula* hardly seems like something quickly dashed off after a dream, but, instead, comes across as a carefully crafted narrative. That Stoker invested so much time in developing and revising *Dracula*, unlike his other novels, may explain why it withstands the test of time while so much of his other output has fallen into obscurity. (The notes, auctioned off by Sotheby's for the author's widow on July 17, 1913, became part of Philadelphia's Rosenbach Museum & Library collection in 1973. These were made more readily available to the general public in 2008 when they were published in *Bram Stoker's Notes for Dracula: A Facsimile Edition*, edited and annotated by Robert Eigheten-Bisang and Dracula scholar Elizabeth

Miller.) The origin of the novel's spin-off, "DRACULA'S GUEST," has also been the subject of speculation. And then, one day in the early 1980s, the original 541-page manuscript for *Dracula* was discovered in a trunk stored in a barn in Pennsylvania...a discovery that was to answer many old questions and raise new ones about both works.

The *Dracula* manuscript had been among the effects of Thomas Donaldson, who had been friends with both Bram

Stoker and Walt Whitman (whom Stoker greatly admired). After spending years in the possession of an unidentified private collector, the manuscript is currently owed by Paul G. Allen (industrialist, philanthropist and cofounder of Microsoft). Handwritten and typewritten changes to the text revealed the book was a work in progress up until the last minute, with the final alteration (the title!) made just before publication. (It had been submitted to the publisher as *The Un-Dead*.) Almost a century before computers made writing so easily editable, Stoker literally cut and pasted pages together as if he were



editing film footage. (Remember, changing a few lines in the days of the typewriter meant retyping the entire page from scratch. Stoker seems to have found physical editing a more attractive alternative.) In addition to providing insights into Stoker's physical approach to the writing process, the manuscript also shed light on the novel's prolonged evolution. The original text contains material scattered throughout that never made it into the published book, material deleted so late in the game by either Stoker or his publisher that references to some of the missing material still remain in the final novel. It is these unearthed and unseen bits and pieces found in Stoker's notes and working manuscript that finally established what "DRACULA'S GUEST" is...and isn't.

Was "DRACULA'S GUEST" ever planned as part of the novel's narrative? Yes, absolutely; but the material was to have been used in a somewhat different fashion from its short story incarnation. One of Bram Stoker's outlines for *Dracula*, dated February 1892, shows that the events of the shorter tale were intended to happen to the character of Jonathan Harker over the course of several days, April 27 through May 1, during his stay in Munich. (Unlike "DRACULA'S GUEST," which consolidates several supernatural encounters into a single night. Had it remained in the novel, Harker's encounter with the wolf

during the snowstorm took place three days before his encounter with the female vampire in the crypt.) Even before the discovery of the novel's original manuscript to confirm this, there were clues still to be found in the published text. Harker makes reference to his throat still being "sore from the licking of the gray wolf's file-like tongue." (In a line deleted from what is now Chapter 3 of the novel, the blonde vampire woman haunting Dracula's castle also notice Harker's throat and comments on how red & raw it still is.) And during Harker's first encounter with Dracula's three vampire brides, he states that the fair-haired one looks familiar. Some scholars have suggested this stems from the girl reminding him of his fiancée Mina (although the two look nothing alike) or her best friend, Lucy (which implies he might be too fond of the girl, given his desire for the vampire). Others have said the undead damsel invoked echoes of Harker's mother in his subconscious...an unlikely concept that is not followed up anywhere in the book. Such Freudian fantasies can be laid to rest. In Stoker's manuscript, after Harker comments that the blonde vampire reminds him of someone, a deleted passage has Harker suddenly realize why she looks familiar and he immediately identifies her as the very same girl he saw in the crypt outside of Munich. (While the fair-haired vampire survives until the end of the novel, her counterpart in the short story is quickly killed by a fire in the crypt; one of several revisions Stoker would make when rescuing the deleted material from oblivion and giving it new life in "DRACULA'S GUEST.")

Is **DRACULA'S GUEST** actually the deleted first chapter, or even any deleted chapter, of the novel? No, not exactly; but this old and oft-repeated misconception does have some historical logic behind it. Stoker actually had recycled material over the years, so that portions of some of his novels also existed as short stories. "THE BRIDAL OF DEATH" as a tale taken from the ending of the author's original 1903 edition of *The Jewel of Seven Stars*. Because of criticism over the downbeat ending, Stoker rewrote the finale for the 1912 reprint

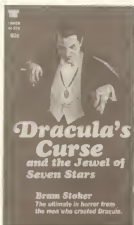
and the original ending found new life as a short story. (The 1912 revision also deleted the original Chapter 16, "Powers Old and New." For decades it was almost impossible to find and read a copy of the first edition. Fortunately, the 2008 release of the novel published by Penguin Classics offers the reader the original 1903 text, with the later 1912 replacement chapter appearing in an appendix.) Stoker's 1889 tale "THE GOMBEEN MAN" would find new life the following year as the third chapter of his novel *The Snake in the Grass*, while his 1902 novel *The Mystery of*



the Sea would find the first two chapters of the book republished in short story form as "THE SEER." Also of note is Stoker's short story "A DEED OF VENGEANCE," which had originally been Chapter Ten of the 1892 novel *The Fate of Fenella*, where it appeared under the heading "LORD CASTLETON EXPLAINS." (*The Fate of Fenella* was an unusual experiment in publishing, in which a different author wrote each chapter. The odd-numbered chapters were written by women, while the even-numbered chapters were penned by men.) Adding to the continuing confusion regarding the relationship between *Dracula* and "DRACULA'S GUEST" are recent editions of the novel in which the short story has been tacked on as if it were a direct prologue.

Dracula did have a deleted chapter, three of them in fact. And it was two of those chapters that formed the foundation for what would eventually become "DRACULA'S GUEST." To give an idea of just how much of the initial intended opening to *Dracula* was discarded, the chapter that now begins the book had been Chapter 4 and started on page 103 of Stoker's original manuscript. Stoker's notes and outline show that the original first chapter of the novel was to have been an exchange of letters between the mysterious count and London lawyers concerning the purchase of property in England, as well as correspondence between the main characters to introduce them to the reader. Chapter 1 would have ended with solicitor Jonathan Harker leaving for Munich on the first leg of the trip to Transylvania, where he was to meet Count Dracula and show him available properties for sale. The next two deleted chapters covered Harker's five-day stay in Munich. But not everything found in those two chapters found their way into "DRACULA'S GUEST." A visit to the Old Pinakothek museum was abandoned, as was a visit to a morgue (called the "Death House"), where Harker would have had a ghostly encounter with a figure that would later turn out to be Dracula (who appears to be keeping guard over the solicitor during his journey). And, in a bit of foreshadowing, he would have attended a performance of Wagner's *The Flying Dutchman*, and an opera about a sea captain who—like Dracula—has been cursed with immortality because of his actions in life.

Bram Stoker scholar Clive Leatherdale has suggested that the



author may have actually taken the deleted material from his manuscript and started revising it for "DRACULA'S GUEST" in the early 1890s, while still working on the novel, pointing out the short story's style matches that of Stoker's other output from the same period. This would have also been around the time Stoker rechristened Count Wampyr as Count Dracula and relocated the vampire's base of operations from Styria, Austria to Transylvania. This would certainly account for some of the changes to the leading character in the short story, who is not merely a renamed/unnamed version of Jonathan Harker. Unlike Harker in *Dracula*, the hero of "DRACULA'S GUEST" speaks no German. In an early draft of *Dracula* in which the vampire lives in Styria, Harker was not as multilingual as he was in the final novel. (In the earlier draft, Harker leaves Munich by train and arrives in Styria, where he is met by Dracula's coachman—actually Dracula in disguise—to convey him the rest of the way to the castle.) Having a solicitor that did not speak the language of the land was a deliberate move by Dracula, fearing the agent might overhear local legends and superstitions about the area (and his host) and during the last leg of his trip. Once Stoker took his villain out of Austria and dropped him into Transylvania, he found it necessary to suddenly endow his hero with the ability to speak German to help him cross those extra miles. There were other changes to the leading man of the short story, making him brasher than he had been as Harker in order to more quickly get the action underway. But the most obvious difference between *Dracula* and "DRACULA'S GUEST" is in the approach to the material. While *Dracula* is presented as a manuscript pieced together from letters, journals and newspaper clippings, "DRACULA'S GUEST" is presented as a reminiscence, a style the author would later use in his other macabre masterpiece, 1903's *The Jewel of Seven Stars*.

Was "DRACULA'S GUEST" intended by Bram Stoker to have been a sequel to his novel? No. Unlike in the movies, the literary *Dracula* was dead and that was the end of it. In recent years there has been debate about the ambiguity of the novel's finale, with some suggesting Dracula did not die but used his powers to dematerialize and escape his buriers. Usually the strongest argument for this is that Dracula is (supposedly) slain not by a wooden stake, but by a Bowie knife plunged into his heart while a Kukri knife severs his head from his neck. Again Stoker's original manuscript and unpublished passages make further speculation pointless. Decapitation is established as an effective means of destroying a



vampire, as is a knife or bullet piercing the heart while the vampire rests in a weakened state in his or her coffin. Prior to Dracula's destruction, when Dr. Van Helsing stakes and decapitates each of the three vampire brides, they were to have crumbled away in the same fashion as the count. Left there be any lingering doubt about Stoker's intentions for his vampire's ultimate fate, his original manuscript contains another passage removed prior to publication in which Dracula's death triggers the destruction of his castle as well. In the deleted paragraphs, Mina Harker describes the supernatural spectacle:

"As we looked there came a terrible convulsion of the earth so that we seemed to rock to and fro and fell to our knees. At the same moment with a roar which seemed to shake the very heavens the whole castle and the rock and even the hill on which it stood seemed to rise into the air and scatter in fragments while a mighty cloud of black and yellow smoke volume on volume in rolling grandeur was shot upwards with inconceivable rapidity.

"Then there was a sudden stillness in nature as the echoes of that thunderous report seemed to come as with the hollow boom of a thunderclap—the long reverberating roll which seems as though the floors of heaven shook. Then down in a mighty ruin falling whence they rose came the fragments that had been tossed skywards in the cataclysm.

"From where we stood it seemed as though the one fierce volcano burst had satisfied the need of nature and that the castle and the structure of the hill had sunk again into the void. We were so appalled with the suddenness and the grandeur that we forgot to think of ourselves."

If Dracula had survived the knives and could have supernaturally pulled off major devastation like that for the sake of simple misdirection, he could have just as easily wiped out a few pesky vampire hunters without hurting the resale value of his property. In Bram Stoker's mind the old boy was dead and there would be no encores. Logically, then, "DRACULA'S GUEST" serves as a prequel to the novel, although the final fate of its non-Harker hero remains a mystery. The character obviously lived to tell the tale, since the raconteur relates it to us himself.



Bram Stoker had been dead for two years when the story appeared as the title tale in a 1914 volume of his short horror fiction. (The other stories in the collection are "THE JUDGE'S HOUSE," "THE SQUAW," "THE SECRET OF THE GROWING GOLD," "A GIPSY PROPHECY," "THE COMING OF ABEL BEHENNA," "THE BURIAL OF THE RATS," "A DREAM OF RED HANDS" and "CROOKEN SANDS.") During the final days he had been going through his earlier stories with an eye toward collecting them into anthologies, a task his widow Florence would complete in order to generate sorely needed income. While the title of the tale is certainly commercial, it works against the overall dramatic impact of the story. Dracula, proper, does not actually take part in the action. As a result, the shock value is lost when it is revealed only at the very end that the hero's bost is none other than Count Dracula. But the story would still deliver some shudders in a theatrical setting that no doubt would have made its author smile. In 1927, on the night of the 250th performance of Hamilton Deane's *Dracula* play at the Prince of Wales Theatre in London, a special edition of the short story collection was presented to each audience member. Those lucky attendees found a surprise inside, as a rubber ban-propelled cardboard bat flew out of the book when first opened.

Like *Dracula*, "DRACULA'S GUEST" has enjoyed literary longevity; not only through reprints of the original anthology, but through inclusion in numerous compilations of vampire tales. And while the short story has not experienced the cinematic exposure of its big brother, it has provided inspiration to a handful of productions of varying quality.

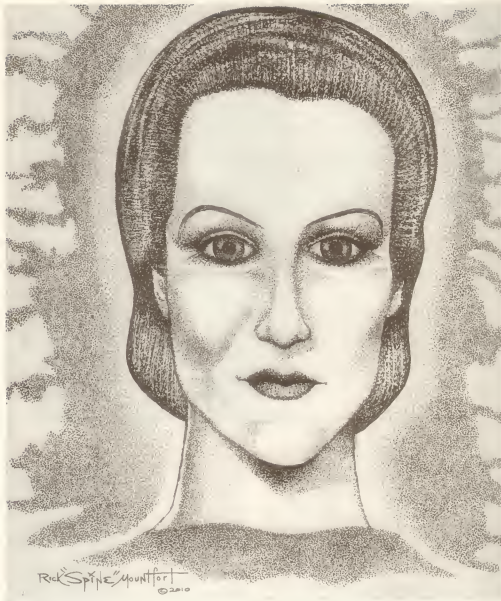
After Universal's success with the 1931 film version of *DRACULA* starring Bela Lugosi (and their numerous other horror hits that followed), legendary producer David O. Selznick decided to purchase the rights to "DRACULA'S GUEST" from Florence Stoker in September of 1933...theoretically for MGM. The contract between Selznick and Stoker states that the resulting motion picture was to be called *DRACULA'S DAUGHTER*. It was a move that did not please Universal, but the studio only bad themselves to blame. Since they had taken care to purchase the screen rights to Stoker's novel, as well as the rights to all three stage plays based on the book at the time (Hamilton Deane's, John L. Balderston's and an obscure work penned by Charles Merrell that had been commissioned by Florence Stoker), it seems an odd oversight that Universal never thought to invest in Stoker's short story as well. Increasing their cause for concern, Selznick hired writer John L. Balderston (who had worked on *DRACULA*, *FRANKENSTEIN* and *THE MUMMY* for Universal) to adapt the story into a screenplay.

With *Dracula* dead at the end of both Stoker's novel and Universal's movie, Selznick and Balderston's approach was to go back to *Dracula's* three vampire brides that had remained behind in Transylvania after *Dracula* left for London. With



their master away, the three are now kept in line by his whip-wielding daughter. Like *Dracula* in Stoker's novel, the countess brings them the occasional child to feed on. Nor does she skimp on her own diet, seducing and destroying the young men that come under her influence. Meanwhile, Dr. Van Helsing—fresh from having destroyed *Dracula*—travels to Transylvania to confront *Dracula's* three wives, little realizing that there is a fourth female vampire. Upon dispatching the three undead damsels Van Helsing returns to London and Countess *Dracula* follows. When the good doctor discovers this new threat, he pursues her back to Transylvania for a final showdown.

MGM head Louis B. Mayer and the legal eagles at the studio's New York offices were concerned about possible copyright conflicts with Universal. (Curiously, through an oversight on Bram Stoker's part, the novel *Dracula* was never actually copyrighted in the United States; a legal loophole that made it open game Stateside. The book finally fell into public domain globally in 1962.) And there were additional concerns



over potential problems with Florence Stoker, since little or no material from "DRACULA'S GUEST" was actually being used. (The author's widow had proven to be very aggressive in legal matters, relentlessly going after the 1922 film *NOSFERATU* in court. The silent feature had been an unauthorized adaptation of Dracula that had tried to hide the fact by simply renaming the characters.) Ultimately MGM decided to take a pass on the project and Selznick sold the rights and existing story material to Universal in September of 1934, just one year after having bought them from Florence Stoker. (A year after that, in September 1935, R. C. Sherriff's revised version of the **DRACULA'S DAUGHTER** screenplay would be submitted to the censors for approval.) There has been speculation that David O. Selznick had always planned to resale the rights to Universal, but had carefully played MGM against Universal to get the best return on his investment. Since elements of Balderson's treatment lean more towards the 1931 film instead of Stoker's novel, the notion may not be too far-fetched. (While early treatments for **DRACULA'S DAUGHTER** survive, there is some question as to what material had originally been written for Selznick and what was written after Universal acquired the property.)

While Universal would retain the **DRACULA'S DAUGHTER** title, they—like MGM before them—also chose to toss out the short story's plot, opting instead to make the movie a direct sequel to their 1931 film. (**DRACULA** star Bela Lugosi was signed on to reprise his role, and a flashback sequence was planned to show how Count Dracula became a vampire centuries earlier. Unfortunately, censorship issues over supernatural subject matter with Joseph Breen's recently-formed Production Code Administration found drastic changes imposed upon the production, including the deletion of Dracula as an active participant in the project.) Numerous writers and rewrites would come and go before a final script was approved, and the final film bears little resemblance to either Stoker or Balderson. Even the film's initial director, James Whale, would bow out before the first frame of the film was exposed. (The studio's second choice, former Mack Sennett actor-turned-director A. Edward Sutherland, also abandoned ship before Lambert Hillyer was finally put at the helm. Sutherland would eventually get around to doing a fantasy film for Universal, with 1940's *THE INVISIBLE WOMAN*.) In spite of its prolonged evolution, when **DRACULA'S DAUGHTER** crept across the screen in 1936 it would prove to be one of the last great entries into the original horror cycle of the Thirties and remains an atmospheric thriller.

Although they would bear no more resemblance to Stoker's story than **DRACULA'S DAUGHTER**, other films would claim kinship to "DRACULA'S GUEST" down through the decades. Cult favorite Jess Franco, who had attempted to do an authentic adaptation of Stoker's novel with *COUNT DRACULA* (1970), followed that film the following year with *VAMPYROS LESBOS* (both co-starring the late Soledad Miranda), which the filmmaker claimed was inspired by Stoker's short story. (Like **DRACULA'S DAUGHTER**, any similarities between story and screenplay are purely



coincidental.) The tale may have also served as a springboard for the director's *LA FILLE DU DRACULA* (*THE DAUGHTER OF DRACULA*) that next year but, with Franco, one should never attempt to second-guess the controversial director. More recently "DRACULA'S GUEST" was the inspiration for writer/director David Kruschke's 2004 short *WALPURGIS NACHT*. And while Asylum's 2006 production of *DRACULA'S CURSE* (aka *BRAM STOKER'S DRACULA'S CURSE*) made use of the original discarded title for "DRACULA'S GUEST," the final product suggest this may have been coincidence rather than research. Even the 2008 feature *DRACULA'S GUEST* delivers a film in which the title is pretty much all that remains of Stoker's text. The year 2010 found writer/director/producer Joel Surnow trying to interest the CW Network in developing a television series inspired by the short story, but nothing seems to have come from the negotiations. (Surnow would seem an appropriate choice, having been friends with legendary horror filmmaker William Castle while still a teenager. During his teen years, Castle had been mesmerized by seeing Bela Lugosi in a stage version of *Dracula* and it inspired him to become one of the few true showmen in show business.)

The legacy of "DRACULA'S GUEST" lives on. Just as Universal claimed the tale inspired their production of **DRACULA'S DAUGHTER**, author Anne Rice has claimed that film's unusual blend of the sinister, the seductive and the sympathetic was the inspiration for her best-selling novel *Interview with the Vampire* and the long-running series of books that followed. Those, in turn, laid the foundation for such current fare as the *TWILIGHT* and *TRUE BLOOD* sagas. Bela Lugosi, an actor whose name is almost synonymous with that of Dracula, leaves us with perhaps the perfect epitaph for Bram Stoker's impact on popular culture. In a 1951 interview for an episode of *SHIP'S REPORTER*, Lugosi had this to say about his most famous role:

"*Dracula never ends; I don't know if I should call it a fortune or a curse, but it never ends....*"

DRACULA'S MEDALLION

HAS RISEN FROM THE GRAVE!

by David Fuentes

Jeff Carlson is a name that many of us Chicago monster fans are familiar with. He's a commercial illustrator of some 20+ years and a regular contributor to local horror host Svengoolie's various online sites. He also built quite a following thanks to his "Mani-Yack Monster"—tribute t-shirt creations via his online store (SEE: the ad in SCARY MONSTERS #76!); www.robotmokeypirate.com.

While you may only know Jeff from his drawings and paintings, he also has mask making and prop building in his repertoire. Additionally, Carlson is a trained fine jeweler. Through his latest creation, he's managed to incorporate this later skill and his love for classic monsters.

One of the most recognizable monster props in cinematic history is, strangely, one that is almost devoid of historical documentation. The iconic medallion worn by Bela Lugosi in the original 1931 **DRACULA** film had very little screen time and its current whereabouts are unknown. I say "unknown," but certainly don't wish to imply that it is forgotten. Like the character of Dracula himself, the original medallion is thickly veiled in mystery, with rumors of its fate swirling in the air like a proverbial vampiric mist!

For years it was falsely believed to have been buried with Bela Lugosi, who was the sole wearer of the piece. Even the Mexican **DRACULA**, filmed in conjunction with the Universal classic and having shared many of its sets and props, did not use this piece in its production. It was also rumored to have been owned by the late Forrest J Ackerman but later stolen, while on display here in Chicago, during a screening of **FEARLESS VAMPIRE KILLERS**.

When Sideshow Collectibles released its premium 1:1 Lugosi/Dracula busts a few years ago and omitted the medallion completely, Jeff Carlson decided that it was time to use his own skills to remedy the situation once and for all. The results are "fang-tastic" and have sent shockwaves through the horror realm!

Carlson, determined to create the most authentic replica, turned to digital technology to aid him in this quest. Via

Dracula's Medallion begins to rise from the grave with Jeff Carlson's clay sculpt (top right) and the first raw resin pull (bottom right).



high resolution screen-grabs/photographic enlargements, the artist was able to render a fairly accurate depiction of the legendary accessory. Admittedly and due to the indistinct nature of the original props, finer details, some creative liberties were taken while still remaining true to the Dracula legend. "In one version of this sculpt, I've incorporated a dragon motif in the circular center area with the intent of acknowledging the historic Vlad 'Dracul' Tepes who partially inspired Bram Stoker's fictional Count Dracula," says Carlson.

Jeff's success, measured by the overwhelmingly immediate and positive



DRACULA'S MEDALLION *Has Risen From the Gravel*
Which version do you prefer?

reaction received, is illustrative of how popular Bela Lugosi's **DRACULA** remains today. James Lurgio, owner of *Count Orlok's Nightmare Gallery*, quickly obtained one of these medallions for his own collection. "He really did his homework," said Lurgio. This same piece will also be featured in an upcoming Amy Heckerling film, **VAMPS**, in which it will

be worn by Malcolm McDowell throughout most of the picture...giving this prop a "screen-used" provenance all its own. Other horror luminaries who have recently added this medallion to their collections are David and Laura Lady (of **HORROR HOTEL** fame) and sculptor Mike Hill.

At the time of this writing, Cortlandt Hull, curator of the famed **WITCH'S DUNGEON CLASSIC MOVIE MUSEUM** in Bristol, Connecticut, has not only incorporated this new medallion prop into his world-class attraction but has endeavored to have none other than Bela Lugosi Jr. evaluate this prop project. Details of that development later!

Fortunately, you don't have to be a Hollywood insider to get your hands on this amazing piece! Anyone interested in obtaining their own copy can contact the artist directly: carl@mandrawspicture.com. BTW—I recently obtained my own and, have to say, it is absolutely stunning! I find myself continuously walking over to it and staring at it for long periods of time. Perhaps it was not just Dracula's gaze that mesmerized his victims.





DESTINY VAMPIRE MERMAID is
TM & ©2011 by Dennis Drukman



DESTINY -THE VAMPIRE MERMAID IN *Crossing Destiny:*

Destiny Meets the James Foundation

Part 3

by Mike E. Pringle

Destiny flings back her cloak, readies her sword and charges forward. Joseph dives out of the way and lands in a corner. Destiny runs towards Joseph again and brings her sword down over Joseph's head. Joseph opens his retractable fighting stick just in time to block the sword.

Destiny decides to taunt Joseph, "I was merciful the last time. But this time I'll hang your mangled remains from the very top of this lighthouse. Perhaps then outsiders will finally get the message!"

Joseph counters with, "That will be the day!"

Destiny and Joseph go at it with their weapons for a few minutes. Then, with a hat combo he disarms her. Destiny fires an energy blast from her hand. This knocks Joseph across the room. When he hits the wall, he drops his staff. Joseph tries to retrieve it, but Destiny kicks it away. Joseph successfully leg sweeps Destiny and knocks her down. Then Joseph gets into a tackle stance and waits for her to stand up. Once Destiny gets up, Joseph dives towards her. Destiny moves so fast she almost disappears. With her speed she's able to land a few good hits on Joseph. Joseph stands up straight, shuts his eyes and starts using his Psychometric talents. He can "see" when her next attack will be. Knowing her next move and with his eyes still closed he reaches into thin air. Destiny runs right into his grasp. Joseph tackles her to the floor.

Destiny is familiar with people who have psychic abilities and has the perfect counter. "Soul singers are slower without concentration," she shouts, slamming her fist on the floor. This creates a shock blast that sends Joseph staggering. Then Destiny grabs Joseph's arm and twists it like she did the Lofonnan's earlier that day. But, before she can break it Joseph does a cartwheel flip, untwisting his arm. Then Joseph grasps Destiny's arm and rams behind her. Destiny conjures herself into smoke and solidifies her body behind Joseph. But this time she has both of his arms, locking him in a surfboard grip.

Before Destiny can break his back and arms, Joseph clears his head and Astral projects his ghost form behind Destiny. The sudden surprise of seeing two Josephs causes Destiny to drop Joseph's body. When Joseph returns to his body, he gets Destiny in a hammerlock. She flips him over, but Joseph lands on his feet. Destiny is able to counter-counter his move. She pulls Joseph backwards. While still holding his wrist Destiny grabs his neck and prepares for the death bite

Having found an entrance to the lighthouse from the beach, Ky-ta, Jov'n and Jesse are



Destiny (played by Debbie D: www.DebbieD.com) meets the James Foundation (who will appear in the upcoming independent feature film UFAC!) Read all five parts of this new Destiny Tale!

(Above) Destiny is surprised by two Josephs.
(Below) Destiny prepares for the death bit.



searching the lower levels of the structure. Jesse's cybernetic implants

pick up something unusual in the wall. "Hey!" she exclaims when she touches the spot. "There's an unearthly piece of electronic equipment embedded somewhere in the wall!" Jov'n walks over to Jesse, raises his head antennas then alters his eyes. He does this to thoroughly scan the wall for hidden contents. "She's right!" he says, "It's a circular object with..."

But, before Jov'n finishes what he was saying, everyone hears the sounds of Destiny and Joseph fighting above them. The three run up the spiral staircase to assist Joseph in what sounds like a pretty nasty battle.

Before Joseph receives the death bite from Destiny, he manages to grasp her hand. With this full physical contact Joseph is able to 'scry' her, and dives deep into her mind. There he sees three heroic moments from her life.

An armed gunman is about to attack a woman. Destiny comes to her aid by taking out the attacker.

Flash.

Destiny helps a man out of a burning building.

Flash.

Destiny, in mermaid form, saves a child about to drown in a lake.

When Joseph leaves her mind, time returns to the present, and Joseph says to her, "Well, it looks to me like we're on the same side."

Destiny reaches down, this time offering Joseph a hand up.

Suddenly Ky-ta, Jess and Jov'n crash through the door. Ky-ta shouts at Destiny, "Get away from him!" and fires a very high-energy stun blast at Destiny's arm.

The shot only serves to anger Destiny, making her 'vamp.' She faces the newcomers firing energy blasts from both hands. Jov'n protects the ladies and himself with his force field. Ky-ta and Jesse look at each other than power their weapons to maximum. Joseph spots the motions from the corner of his eye, and the second they pull the triggers, Joseph pushes Destiny out of the way. The weapon beams miss her, but blow a huge hole in the wall.

Destiny heads out the hole, diving toward the water below. Again Destiny shouts, "CONJURE!" This time she converts to her mermaid form and skillfully bats the water at top speed. The second she enters the water, Destiny swims away like lightning.

While Ky-ta and Jesse stare after her out of the hole, Joseph searches for his stick. He spots it on the floor and picks it up. When he turns around, Jesse is right behind him. She says, "Hi, I'm Jesse Vaughn, we're on the same side! Remember?" her words dripping with sarcasm.

Ky-ta adds, "Since when do you help an enemy?"

Joseph jumps in to defend himself, "She's not our enemy. I was able to say her!"

Ky-ta, Jess and Jov'n put away their weapons and move closer to Joseph.

"What did you see?" asks Ky-ta.

Joseph, who is now looking for Destiny's sword, replies, "I saw someone who protects life more than she destroys it."

At last Joseph spots the sword and scrys it. He gets a vision of a beach with a lot of rocks. He knows that Destiny goes there often. He sees her swimming in that direction.

"What do we do now?" asks Jesse.

"We go after her. I saw where she's going! Let's get a move on!" Joseph orders.

Jov'n interjects, "Joseph, Jesse and I detected an alien device down below."

Jesse adds, "It's about the size of a basketball. It must be something highly advanced. I don't think it belongs to our Miss Destiny."

Jov'n finalizes their case with "Based on the few readings I took, I can tell you that it originated from the planet Lofcor."

Joseph thinks for a second then gives them an answer. "Okay, Jesse and Jov'n, you two stay here and find out more about your new toy. Ky-ta and I will go after Destiny."

The James Foundation car is once again in flight mode, zooming high over the ocean. Joseph and Ky-ta receive a message from Cygni. Joseph hits the link button. He can see Cygni in her room working on her computer. "What's going on Cygni?"

"Now I know where I've seen that girl!" says Cygni. "She's an actress, and a lousy one at that."

Ky-ta and Joseph are very interested in what their daughter has to say. "Continue Cygni." Ky-ta says.

"Her name is Judy Harris. She was in an independent film called, *Death Beneath Our Feet*!" Cygni relays to her parents.

Joseph asks, "I think I heard about it. It was a bomb, wasn't it?"

"Nuclear bomb is a better term," says Cygni. "Some time later Judy



was offered a role on a sitcom called *From The North*. Her mother named it down. The series however, is still running. It won three Emmys in its first season. It also had a huge following in China, Taiwan and the UK."

Ky-ta interrupts Cygni to remind her about the task at hand, "That will be sufficient on *From The North* Cygni. What is her true relation to Bocar?"

Cygni continues. "I hacked into her agent's on-line files. They found her on a talent site. I located an e-form requesting Judy's services." Cygni reads the e-mail verbatim.

My name is Lawrence Roberts. I'm the head Casting Director for Bocar Films. We're currently casting an unnamed vampire feature written by an award winning screenwriter. We would like Judy Harris to play one of the leads. Please call our office ASAP if interested. We need to complete promo stills for the website immediately.

This information justifies Joseph's defense of Destiny and he smiles from ear to ear. "Well hoony for Hollywood. If you can't get an Emmy, try for an Oscar. Good job detective!"

Ky-ta adds an additional compliment, "Good work Cygni. We'll talk more later." Ky-ta switches off the link then she types a subpage message to the Planet Marzan. She needs the help of Z'mo, Chief Security Officer for the sector. She knows that he's the man who can capture Bocar and put him under lock and key.

"What are you doing?" ask Joseph.

"I'm contacting Z'mo. He needs to be notified about this." Ky-ta explains.

The lieutenant and his dim-witted human assistant are monitoring the goings on at the lighthouse from Bocar's office. Suddenly Bocar storms in—ready for blood, "This had better be important!" he demands.

"We believe the lighthouse is abandoned," says the Lieutenant. "The signal moved to another beach quite some distance away. I'm quite certain Destiny has fled."

"Excellent! The three of us will now go to the lighthouse and reassemble my device," says Bocar. "And I want a team to eliminate any loose ends wherever they are now. Do you understand me? I want no survivors!" With that, Bocar marches out the door with his two flunkies.

The JF car now approaches the beach Joseph had seen using his abilities. Joseph spots Destiny sunning herself on a rock below. "There she is! Take us down!"

Ky-ta objects. "If she sees us, she'll take off again. And the long

range scanner just picked up a plane with an advanced engine moving in our direction!"

Thinking fast, Joseph has another idea. "Right. Okay, get me in as close as you can without being obvious. I'll jump out and swim to her. In the meantime, you check out who wants to join our party. But I've got a pretty good idea of who it is."

Ky-ta moves into position and Joseph dives from the car into the ocean below. He swims cautiously to shore. He slowly approaches Destiny from the beach. She is still on the same rock that he and Ky-ta observed from the air. Suddenly Destiny spots Joseph and immediately prepares for round two. "You!" she says. "Dagger, Conjure!" And Destiny creates a dagger and prepares to throw it.

Joseph puts up his hands, and tries to reason with her. "I just want to talk!"

"Talk to this!" says Destiny as she hurls the dagger at Joseph.

He dodges a fatal bit, but his arms gets cut. He picks up the dagger and slides it in his belt.

"You forcefully enter my home—uninvited—AND weasel your way into my mind. Then your friends shoot at me, and NOW you want to talk!" accuses Destiny.

"This entire show was arranged by a madman named Bocar. He tried to fool us into helping him get to you. I think he wants something you've got in your lighthouse. I'm not sure if you even know what it is, but my people found something," explains Joseph. "Now Bocar's bums are on their way here and I'm pretty sure he means to blow both of us back to next year!" Seeing that he's got her attention, he continues, "Bocar's cronies told me you were killing little kids. But I wasn't sure if I believed him. I wanted to talk to you first. Only remember—YOU pulled yours first! Right?"

Bocar's jet is now flying right on top of the JF car. The two vehicles engage each other in a spectacular aerial battle. Each Lofoorian shot hits the JF car with full force.

"How are they doing this?" shouts Ky-ta. Then she remembers the phone they gave Joseph. "A homing device!" says Ky-ta triumphantly. At that she shoots the phone, atomizing it, and the Lofoorians loses their advantage. Ky-ta now zooms all around the jet, easily taking out their weapon systems.

Now severely disarmed and angered by this sudden turn of events, the Lofoorians ready their one remaining 'ultimate' weapon—the Hovozig cannon! With one enormous blast from the gun, the JF car's defense shields drop dangerously low. Knowing the car cannot take another shot, Ky-ta prepares to activate phase mode. But another powerful Hovozig beam engulfs the car.

On the beach, far below the fight, Joseph is still talking to Destiny. His phone rings. It is Ky-ta. "Joseph we have to get out of here! They have a new weapon that forced me to phase. But I'm sure their attention is now focused on you. I'm going to solidify and pick you up."

Joseph objects, "No you can't do that! You'd have to drop out of phase!"

Ky-ta has another thought and switches on the car's communication link.

The main computer in Joseph's house begins to flash. Izu and Cassie answer the call. "Ky-ta, what's wrong?"

Ky-ta responds, "I'm in an aerial battle with some Lofoorians! They



really tried to take us! We figured it out with Cygn's help, but now my shields are gone and I'm flying in phase. But the worst part is Joseph is on a beach below and I can't get to him without exposing the car! Then we're all dead."

"We'll divert all the necessary power here to Joseph's e-porter. We should be able to teleport him directly to us. Get yourself back safely, we'll take it from here." Izu says. "No, I'm not moving an inch until he's safe at home!" retorts Ky-ta.

Ky-ta begins to explain the plan to Joseph over the phone.

Back on the beach Joseph tries to reason with Destiny. "You need to come with me?"

"Why?" Destiny demands. "What do you want with me?"

"We're both in a lot of danger!" Joseph extends his hand to Destiny. He can tell she is still furious. Very reluctantly she slowly raises her hand towards Joseph just as he has a premonition that the jet is about to fire at them.

**CONTINUED IN THE...
SCARY MONSTERS
2011 YEARBOOK!**



Dear SCARY MONSTERS MAGAZINE,

(Continued from page 68)

Dennis,

This is in regards to Jeff Kurta's article concerning the "MONSTER CLUB" cards! I bought the one shown in SCARY MONSTERS and a Lon Chaney Sr. "PHANTOM" card at the same time around 1990 at a Town Crier bookstore in

Wichita, Kansas. I got them brand new, so I don't think they're from the 70s.

I've been carrying both cards in my wallet for the last 20 years until I saw the picture of one of them in your magazine.

The copy I sent is terrible but the front of the "PHANTOM" card also says "OFFICIAL MEMBER OF THE MONSTER CLUB." However, the back has a "To:" and "From:" I

guess it's some sort of gift card tag? Feel free to forward this info to Mr. Kurta.

GARY GREEN
Stillwell, OK
P.S. Seeing the MAN-BAT comic on the same page made me go dig out my copy. How cool is that! To own two things on the same page?!

To.

From.

Hello Sam Scare & Dennis,

Your #76 issue was great as usual. I have not had much time to write as my wife has had several medical problems to resolve. Your magazines are always a treat to read and look at. They are as great as the old F A M O U S MONSTERS. I want you to know that BORDERS bookstore in Reno, NV always has at least 2 or 3 copies of your magazine on the stands. I was going to take a picture but our camera was at home as

usual. Will get you one next issue for sure. You always do a great job on your issues. The SCARY SECRET PHOTO is a scene from THE SHE CREATURE, one of my favorites! Keep up the great job on a real scary monster magazine.

GEORGE C. GULAN Reno, NV

Dear Friends at SCARY MONSTERS:

Your magazine is simply the best! I look forward to each and every issue. Being born in 1955, I grew up enjoying the original Aurora Universal Monster models, FRANKENSTEIN, DRACULA, THE WOLF MAN, etc., and I eagerly looked forward to the weekends as CHILLER and STRANGE TALES OF SCIENCE FICTION would broadcast our favorite classic movies.

In my opinion, SCARY MONSTERS is easily on par with FAMOUS MONSTERS OF FILMLAND and the HORROR MONSTERS and MAD MONSTERS periodicals. Extremely fun reading!

Although I love the old standards, DRACULA, FRANKENSTEIN MEETS THE WOLFMAN, THE BRIDE OF FRANKENSTEIN, etc., other movies which have also been my personal favorites, in no particular order, would be, INVISIBLE INVADERS, BEAST FROM 20,000 FATHOMS, FRANKENSTEIN'S DAUGHTER, THE CRAWLING EYE, IT! THE TERROR FROM BEYOND SPACE, THE HYPNOTIC EYE, MONSTER OF PIEDRAS BLANCAS, THE HIDEOUS SUN DEMON, ABBOTT AND COSTELLO MEET FRANKENSTEIN, and THE DAUGHTER OF DR. JEKYLL. (I could literally mention a hundred more!)

Thank you for bringing back so many fond memories! Keep up the great work!

MARK WILEY Fountain Valley, CA



Thanks to all you scary creatures or is that She-Creatures who joined in the Scary Fun to correctly identify last issue's SCARY SECRET

PHOTO! Doug Ferrini of Downers Grove, IL; Bob Stutzer of Richmond, IN; Lawrence Lerner of Johnstown, NY; Megan Pup of Roseburg, OR; Freddie Poe aka Dr. Volini MD; Jeff Barnes; Seth Dewey of North Tonawanda, NY; James Farrell of Indianapolis, IN; Doug Hoffman; Dennis Casco of Revere, MA; John Jenkins Jr. of Hammond, IN; Steve Brown of Allen Park, MI; Ralph Costantino of Lorain, OH; Ken McClelland of Reston, VA; Kim Naidigh of San Antonio, TX; Jeff Kurta of Bessmer, MI; Ken Moninger of Milwaukee, WI; David Dodd of Patterson, CA; Russell Krick of Convoy, OH; Jon Fry of Circleville, OH; Pamela Caron of Portland, OR; Michael Aguilar of Coolidge, AZ; Randy Jamison of Bakersfield, CA; John Kennemore of Covington, GA; Timothy Walters of Muskegon, MI; Michael Dodd of Cleveland, TN; Robert Pettys of Quebec, CANADA; Ken Archer of Bangor, ME; Alysson Bills of Portland, ME; Burt Samulski of Naperville, IL; Ken Weaver of Port Orchard, WA; and George Gulan of Reno, NV. Time to count the days until our next SCARY issue and guess the..

SCARY SECRET PHOTO???

Send your Scary Answers to:

Sam Scare c/o DENNIS DRUKTENS PUBLISHING & MAIL ORDER, INC.

348 Jocelyn Pl. Highwood, IL 60040

E-MAIL: Scaremail@aol.com

You may see your Scary Name in print and may receive a Scare-Card!

Keep on sending in your SCAREMAIL photos and MONSTER MEMORIES in 2011!



Scare-reviews

by David Alex Nahmod

HOUSE OF THE WOLFMAN

(2009, 75 minutes, B & W, Taurus Entertainment)

Expectations run high for this low budget feature, the first to star a Chaney in nearly 40 years. Meant to be a follow-up to Universal's **HOUSE OF DRACULA** (1945), a film the studio had planned but never made, **HOUSE OF WOLFMAN** is a labor of love that works—sometimes.

Shot in glorious, full screen black and white, **HOUSE** is meant to be a homage to those grand old monster rallies that capped the classic monster era. It was shot to look as though it actually were a Universal production, circa 1946.

And make no mistake about it, **HOUSE OF WOLFMAN** looks great! The score beautifully captures the many moods that Hans Saltzer composed all those decades ago. From the opening shot, of a hilltop castle during a tumultuous storm, the music and the visuals take viewers back to the local Bijou of six decades past.

The interior of the castle is magnificent—a Gothic monstrosity with too many rooms, and even more secrets. By golly, they did it! On a shoestring budget, they resurrected classic Universal from the dead.

Then, mad Dr. Bela Reinhardt (Ron Chaney) appears. He looks appropriately sinister and is beautifully lit—shadows fall across his cold face. But the sad, unavoidable truth is that the grandson of Lon Jr. and the great-grandson of Lon Sr. can't act. At all.

His line readings are sometimes stiff, sometimes sing songy, never believable. Chaney just isn't feeling his role as Dr. Bela Reinhardt, and it shows. He's like a kid, trying to mimic his Grandpa. It doesn't work.

The story is simple, and it's not a bad one. On a dark and very stormy night, Dr. Reinhardt invites five strangers to his castle. One of them is going to inherit the castle and its secrets. About midway through the proceedings, Reinhardt is revealed to be: Dr. Frankenstein! They just might be his illegitimate children! Oh, and by the way, the good doc is also a werewolf.

There is one standout performance: Michael R. Thomas appears briefly as Dracula. In his own Bela Lugosi-like make-up design, Thomas gives, for all intents and purposes, a performance as the great Lugosi. In one shot he recreates a famous production still from the 1931 **DRACULA**! Thomas is nothing short of brilliant—if only he had been the star!

HOUSE OF WOLFMAN ultimately becomes silly fun, a little spooky in parts, gorgeous to look at, but it shouldn't be taken too seriously.

With a better actor in the lead, it would have been a much better film, and might have stood on its own as a minor classic.

FANGORIA FRIGHTFEST: THE HAUNTING

This Spanish language production has nothing to do with the 1963 same named classic directed by Robert Wise: this new film's title in its homeland was **NO-DO**.

Released directly to DVD in the USA, this chiller is scary as hell, and

is well worth seeking out. The film stars Ana Torrent, who, as a child, played a little girl haunted by a viewing of James Whale's **FRANKENSTEIN** is a highly regarded Spanish film called **THE SPIRIT OF THE BEEHIVE**.

IN NO-DO/THE HAUNTING

Torrent's character Francesca living in a house where there are more spirits than anyone can count! The house is owned by the Catholic Church, and had once been an orphanage where "unspeakable" things happened.

With the help of a priest and an insane old woman who survived the house's nightmare, Francesca must unlock the house's secrets and set the spirits free.

This is an absolutely terrifying film. Beautifully shot in a isolated house in the Spanish countryside, this old fashioned horror flick combines elements of **THE EXORCIST** and traditional ghost stories. The choral score is a brilliant touch. Torrent is a great actress. She brilliantly portrays the anguish of a Mom who's judged insane by others, but isn't!

Far better than the endless **SAW** sequels and remakes of everything else that Hollywood keeps giving us, **THE HAUNTING** aka **NO-DO**, is an undiscovered classic.

The disc gives you the option of watching the film in Spanish with subtitles, or English dubbed. A behind the scenes documentary, and the film's Spanish theatrical trailer is also included.

THE VAMPIRE DIARIES: THE COMPLETE FIRST SEASON

(Warner Bros.)

This prime-time supernatural soap opera was obviously inspired by **DARK SHADOWS**, but stands up on its own merits. Shot in Atlanta but set in fictional Mystic Falls, VA, the story involves a battle of wits between vampire brothers Stefan (Paul Wesley) and Damon (Ian Somerhalder). Like Barnabas Collins, Stefan hates being a vampire and yearns for a normal life. He's falling in love with Elena (Nina Dobrev) who just happens to resemble his long dead love from centuries past.

Damon, on the other hand, **LOVES** being a vampire and delights in tormenting his brother, trying to pull him back to the dark side (to remind you who you are, he often tells Stefan).

Though Wesley and Dobrev are the stars, it's the scene stealing Somerhalder's show all the way. He plays Damon with a gleeful over the top relish, and it's a delight to watch. A superb young actor, he gives Damon many layers—the evil bloodsucker might be a tad lonelier and sadder than he's letting on.

Currently the biggest hit on the CW's schedule, **VAMPIRE DIARIES**, which is based on a series of teen oriented books, isn't particularly scary. But it's well



written and performed by a sincere cast that appears to be having a good time.

DARK SHADOWS fans will most definitely relate to the scenes of Stefan staring misty-eyed at the portrait of Elena/Katherine.

Check out Season One on DVD while the second season airs.

DISCS OF DARK SHADOWS:

DARK SHADOWS: KINGDOM OF THE DEAD

(Big Finish Productions, 4 disc box set on CD)

This ambitious audio miniseries is a sequel to the first four Big Finish **DARK SHADOWS** audio dramas, which includes **THE BOOK OF TEMPTATION** and **THE HOUSE OF DESPAIR**. As before, Barnabas and Quentin are battling evil forces in a long abandoned Collinwood, with a little help from Angelique.

The story is complex, and will not make sense unless you've heard the earlier discs in this story: which concluded with **THE RAGE**

BENEATH, the 4th DS audio drama to be released by Big Finish.

David Selby and Lara Parker return as Quentin and Angelique, while Alec Newman, who played Barnabas in an unsold 2004 pilot for a new series, subs for Jonathan Frid. Kathryn Leigh Scott, John Karlen, Jerry Lacy, Nancy Barrett and Marie Wallace, all from the original series cast, are also onboard. Lysette Anthony, who played Angelique in NBC's

primetime **DARK SHADOWS** (1990) is also heard herein, making **KINGDOM OF THE DEAD** the first audio drama to feature cast members from all three versions of the series.

Exceptionally well produced, **KINGDOM OF THE DEAD** is far more terrifying than the TV series ever was! The score, which combines familiar DS music cues and a new score, sets just the right mood of ever encroaching evil.

Longtime fans may have wondered whatever happened to David Collins—that question is answered in **KINGDOM OF THE DEAD**. **DARK SHADOWS'** troubled young boy is now a troubled, terrified adult—he's well played by Alec Newman. The British actor reads Barnabas with a British accent, but perfects a perfect American twang as the younger David.

Fans of **THE OMEN** (1976) and **TITANIC** (1997) will relish the presence of the great character actor David Warner, who is so deliciously evil as new character Scrapp, you can taste it! Is the casting of Warner a prelude to some of the big names we'll see in the upcoming big screen **DARK SHADOWS** that Tim Burton and Johnny Depp are doing?

THE DARK SHADOWS COMPANION

(3 discs, Pomegranate Press)

Originally released on cassette some 20 years ago, this audio book is a companion to the same named print edition that DS cast member Kathryn Leigh Scott published through Pomegranate, her own company.

The disc is the book, read word for word by Scott, Lara Parker, Jonathan Frid and Roger Davis.

Parker and Frid read the short chapters they contributed to the book, which detail their experiences in getting cast and working on **DARK SHADOWS**. Scott reads most of the rest: she remembers her own salad days and also tells the series' entire history. Davis introduces each segment.

If you've read the book, there's nothing new here. But the cast readings are heartfelt and charming—no matter what he

does, classically trained Jonathan Frid can't help but sound like he's playing Hamlet and is always a delight to hear.

DARK SHADOWS: KINGDOM OF THE DEAD and **THE DARK SHADOWS COMPANION** are readily available at Amazon. **KINGDOM OF THE DEAD** can also be ordered thru: www.BigFinish.com. Kathryn Leigh Scott offers the **DARK SHADOWS COMPANION** at her own website: www.KathrynLeighScott.com.

SCARY Reading:

NIGHT OF THE LIVING DEAD: BEHIND THE SCENES OF THE MOST TERRIFYING ZOMBIE MOVIE EVER

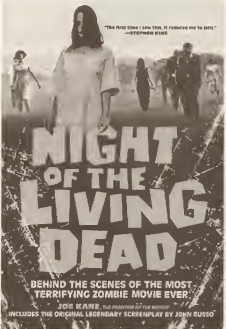
by Joe Kane (Citadel Press, 300 pages, soft cover)

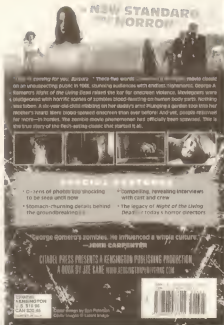
Kane aka *The Phantom of the Movies*, puts George Romero's classic zombie chiller under a microscope, and places the film into its proper historic context.

Kane's book is an easy, free flowing read, and can be enjoyed by **DEAD** devotees and newbies alike. After a short, sweet introduction in which horrormeister Wes Craven admits that **LIVING DEAD** was the singular inspiration for his career as a director of scary cinema, Kane's history lesson begins.

The author goes back to the beginning, offering a fairly complete accounting of all zombie movies, starting with 1932's **WHITE ZOMBIE**, up until Romero changed movie history in 1968. This is not the work of a gushing fan, but of a serious student of cinema, who isn't afraid to tell the truth about which films work and which don't—and why.

Kane then recounts a real life dark and stormy night when he discovered a film he had seen years earlier but had largely forgotten. The film was **NIGHT OF THE LIVING DEAD**, and Joe Kane





proceeded to embark on a serious study of the film, which resulted in this book.

It's a superb tome that recounts the film's genesis, its casting, shooting and legacy. And what made it resonate so deeply with audiences: the casting of real people who could just as easily have been watching the film instead of appearing in it.

Romero's various follow-ups to his original masterpiece are also discussed—Romero and others he worked with gladly gave of their time to Kane.

All told, **NIGHT OF THE LIVING DEAD: BEHIND THE SCENES** is one of the finest books to come along in years!

THE RIG (2009, Anchor Bay Entertainment)



This **ALIEN** knock-off set on an oil rig will no doubt get many airings on the Giant Insects Channel, uh, I mean the SyFy Channel. The script offers a series of clichéd characters. Two brothers at odds. A Dad who disapproves of his employees relationship with his daughter. Several hard as nails, foul mouthed wise guys. One by one, many of them are torn to bits by the mindless, hungry creatures who invaded the rig.

The scenes with the monster are so dark we can barely see it. The actors appear to be walking through their roles and don't seem

to feel a thing. Some scenes are replayed moments later in pointless black and white flashbacks.

Pointless indeed!

THE SKULL UPON THE HEARTH

(Dragon's Lair Studios)

This creepy audio drama, unrelated to the **DARK SHADOWS** CDs, is worth a listen.

Set in New England in 1900 around Halloween, this very Poe like tale, written by Donna Marie and read rather dramatically by Viktor Aurelius (he spells Viktor with a K) tells the story of Maverick, a young man who inherits his Uncle Roscoe's old mansion.

The house is haunted, natch, and features a human skull by the fireplace. The Skull belong to Caleb Kent, the house's original owner, who died mysteriously in 1803. The Skull rests by the hearth as per his will, so he can keep an eye on things...



This is a simply and independently produced CD. All we hear are Aurelius' classically trained voice, and some very simple, spooky music.

It's very effective, similar to the radio spook shows that were popular during the 1940s. Worth a listen.

Not available in stores, **THE SKULL UPON THE HEARTH** can be ordered directly from its star: ViktorAurelius@yahoo.com

And please check out Viktor's horror themed chat show **WHISPERS IN THE DARK** on Blog Talk Radio: www.BlogTalkRadio.com/ViktorAurelius

More Scare-reviews
Coming Soon in the...
SCARY MONSTERS
2011 YEARBOOK !

SCARE-NEWS

SCARE-NEWS 77

Now in EXPRESSOVISION*

(This episode dedicated to Furry Ackerman who would certainly appreciate what we're doing)

by Dr. Johnny Scarechuck

Welcome all of you cool ghouls, to a very special edition of SCARE-NEWS. This edition is being brought to you in EXPRESSOVISION*, a new process that puts you into real time with me. You are right next to me as I write this article (dude, take a shower) as every word appears in real time.

And what a time it is because as I write this article we shall be exploring an old house where a witch once lived. At least I think she was a witch. I think that's the word they used when they described her. No one seemed to like her. They kept mumbling "witch" so she must have been pretty bad and pretty spooky to upset an entire neighborhood. Yet, since she's been gone mysterious sounds have been coming from her house, odd lights have been seen there in the night. Join me as we begin our exploration.

Who is Dr. Johnny Scarechuck?

Mick, mild citizen John Skerchuck, decided one day, to explore a dark dungeon with the hopes of converting it into a monster room for his toys. During his exploration he removed a plaque from a wall and released the spirit of a diabolical, crazy spirit that took possession of John and transformed him into a chaotic figure, one of the spooky notsoauthentics.

HALLOWEEN

After a hotter than normal summer (many temperature records were broken) filled with drought, summer reluctantly came to a close and suddenly Halloween was here. Not it's over already, I know. I'm sad too.

The goodies started appearing in MICHAEL'S, JOANN FABRICS, BIG LOTS, and other smaller chain stores in August! The staff trickled in enough to whet appetites across the land. It was competing with back to school stuff. Many schools started their year before Labor Day. How awful! Penn State started their fall semester in the middle of August.

Anyway, TARGET and WALMART took their time getting the stuff out until late September. Of all the stores, I think KMART had the best stuff. TARGET ruled in the candy novelty area but KMART was better all around.

We had a Halloween store open up here called HALLOWEEN ADVENTURE. SPIRIT died here after offering the same merchandise for three years in a row with nothing new. People stopped spending money at the place and profits for the chain plummeted in our area so SPIRIT pulled out. The new chain store was smaller and cleaner but didn't offer any surprises.

Have you noticed that there is very little variation anymore? We baby boomers remember when it was a treat to go to different stores because they always had different stuff. Sometimes, even if the store was a chain like MURPHY'S, the store would still have different stuff from another store in the same chain. The thrill of the hunt helped

make Halloween exciting for us.

I still follow a tradition of watching certain specials and movies leading up to the Great Day. The problem is I also have that tradition with Christmas and as they keep adding more specials and older, once unavailable stuff becomes available; my TV time has to get pushed back. I'm almost back to Halloween just with stuff I want to watch leading up to Christmas. That includes monster movies too.

It's hard to believe those glory days of 1972 and 1973 are gone. Back then the stations airing monster movies showed the Universal monsters in the fall and the Hammer horrors in the winter then late winter we got the Amicus and other studio films. When summer rolled around it was bottom of the barrel stuff because we were too busy playing with our monster toys outside.

Wait! Did you hear that? Something or someone is talking in a spooky voice. Let's check it out.

IT CAN HAPPEN TO YOU

Remember when the mail was something that could be relied upon? For a while now a number of you have been telling me the horror stories of getting mail or, more to the point, not getting it. You have a tracking number, you run it, and you find the package has been delivered to your home only you never got it.

Well, for a few months now I've been receiving mail meant for other people. I simply return it and get on with my life. When I didn't receive a package I'd been waiting for from an Ebay seller I ran the tracking number that was sent to me. According to that number I'd received the item several weeks earlier. I spoke with my mailman but he had no recollection of it. He even told me that he may have delivered it to the wrong house. So I went to the post office and reported it.

I was told that unless the person who got it by mistake returns it, the package is gone forever. I asked what would happen if the package were insured, and I was told that the insurance would not be paid because the tracking was proof that I had received the item.

Wow! This Expressovision* is really working out! Do you hear that sound? It's getting closer.

SOME BEHIND THE SCENES STUFF YOU'LL ONLY FIND HERE

It is fall and that mean's Penn State will be hosting another paranormal convention. I'm sorry, I am not a believer.

A&E airs a paranormal show that features a number of former students as "ghost hunters." Well, it turns out some of those students shop the local comic book store. I met them! I would be very surprised if they can find anything let alone a ghost.

I got to name drop here. Tom Ortenberg, the former president of acquisitions for Lions Gate Films, and I finally had lunch together. A few years ago Tom called me to wish me a happy birthday and then he sent me a box of monster movies. Tom is a good friend of some neighbors of mine and he had come here to visit them. He used his time so that we could finally meet.

I learned a lot about how the industry does things and why we'll probably never see the kind of monster movie we all want to see. The fact is that baby boomers are too old to be working in Hollywood, and the younger generations do not know what it was like to grow up during the first monster boom. They can guess and make films based upon those guesses, but (Baby Boomers) are doomed to suffer.

Tom left Lions Gate at the peak of their torture porn films. Torture porn is a term used to describe films like HOSTEL and SAW. Since that time Lions Gate has suffered like other prominent horror studios have suffered (namely Hammer) by wanting a bigger piece of the market. They were doing well with horror but wanted more. This



desire to grab other parts of the market that cost them big and caused their horror franchise to suffer. Anyone who watches the Fear Network knows what I am talking about.

Tom told me a lot of stuff that I am not allowed to repeat just yet, but he did confirm a lot of suspicions I had about some things.

The big news was 3-D, or if you were here last issue, three-DUH. It is not much different from what it was in the 1950s. People still have to wear the glasses that make most of them sick. Many effects cannot be done in front of a three-DUH camera because the camera system is so big and bulky. To compensate, the directors simply "throw" more junk at the audience. The process is still expensive and when people learn they have to pay more to see it, most don't bother. So three-DUH is actually costing more money than it is making.

I asked Tom about the bootlegging problem. He told me what I already knew. The big problem with bootlegging is music. It still happens with movies but not so much. And with monster movies it's sort of different. Tom knows that many small towns with Mom and Pop theaters do not carry most horror movies that come out so some people who live in these towns will buy a bootleg of the film to watch it. However, when the movies are actually released on DVD those very same fans will then go out and buy that DVD so the industry does not lose money. Way to go monster fans!

UNIVERSAL ORLANDO OWES ME MONEY

Well, after a disappointing Halloween HORROR NIGHTS two years ago in Orlando, I decided to try it again. A good friend told me that there were some problems at Universal the last time that I was there but that HORROR NIGHTS would be better than ever should I ever return.

The Bride and I took our bi-annual trip to DISNEY WORLD for two weeks at the beginning of October. We had saved for over two years and DISNEY was providing free meal plans to anyone staying more than four nights. We stayed about two weeks and that was a thousand dollars in savings (the cheapest breakfast for two is around forty bucks). We had an awesome time reliving our childhood and exploring those places we'd seen countless times on the WONDERFUL WORLD OF DISNEY every Sunday night.

In those days I used to beg my parents to take me to DISNEYLAND—or any theme park. Each time I was told how expensive they were and that when I could afford to pay for it then I could go. Fast forward forty years and I can finally afford to pay for it.

So a side trip to UNIVERSAL wasn't unreasonable since we were in the neighborhood. Rob Zombie was supposed to have a new maze there and lots of goodies were promised. When I did my first Bat Pack article for you all I mentioned going to UNIVERSAL HORROR NIGHTS in California and touring Rob's first maze. I loved it and suggested that Rob may have actually taken part in playing one of the characters in it. Heck, if it were my maze I'd want to spend some time in there scaring people. Well, a recent article revealed that Rob did just that for one day all those years ago.

Well, I don't think Rob could have found anything in his maze had he been in Orlando.

I just don't get it. Who thinks wandering around in the dark in a crowded park full of alcohol infused teens bumping into you is fun? The magician basically did the same tricks as two years ago culminating in another commercial and the mascot of the show was a scary clown. Didn't Scooby Doo already do that?

I have always had a wonderful time at UNIVERSAL in California. From now on I will no longer promote UNIVERSAL ORLANDO.

Scooby Doo to You

Fans of vintage SCOOBY DOO may be thrilled to know that Warner Brothers finally released THE THIRTEEN GHOSTS OF SCOOBY DOO to DVD. This was a must have for me simply because Vincent Price voiced the character Vincent Van Ghoul.

And Scooby Doo continues to rock. The new series MYSTERY INC. is loaded with celebrity voices including Lewis Black, Patrick Warburton, and Matthew Lillard (he played Shaggy in the movies and

now does Shaggy on TV finally replaced the aging Casey Kasem). I like this series because it plays homage to past episodes such as Shaggy and Scooby watching a Vincent Van Ghoul marathon.

The new live action made for TV movie was a lot of fun too. Scooby and the gang deal with a lake monster near Lake Erie. Typical Hollywood has the beach of Lake Erie looking like Southern California, and Velma is played by an Asian, and Fred has dark hair, and the gang still live in Coolsville but the new cartoon has their hometown called Crystal Cove and...and...

I am simply a fan.



SOME HORROR HOST NEWS

CILLER THEATER is celebrating its twentieth anniversary this October. I will have a detailed write up about it in the next SCARE-NEWS so all that I can tell you about Zachery is that he is 92. He is slowing down a bit because he turned down a lot of requests for interviews due to health issues.

Elvira is back with MOVIE MACABRE. I received a forwarded email from Cassandra that she was back on the air. The problem is that I do not know where. She is not available on any of my channels yet she is supposed to be syndicated to several dozen channels.

Daniel Roebuck's DR. SHOCKER is making a name for himself. DR. SHOCKER sponsors a girls' city league football team in Burbank called THE SHOCKERS. The team uniforms are orange and black. The team is out for blood and Dan told me they've been having a winning season.

Zachery has made a return to television hosting NIGHT OF THE LIVING DEAD. This was a last minute decision on Zach's part. As the people involved knew all about the Cool Ghoul, Zach felt comfortable and at home with the crew so he went wild jumping in and out of the movie and doing all of those things that made him famous. The show was aired Saturday, October 30 at 8PM in Bloomfield, NJ. However, it was also run over the Internet at www.wbmatv.com and may still be available at that location. I am hoping someone will have a DVD of it soon. (The show is still available on the website but the two times I tried to watch it there was no sound. There are also reports that a DVD copy can be ordered from the TV station. D.D.)

FORRY RASING

Larry Fultz brought this to my attention. Apparently there is another monster website out here that caters to horror fans. I don't go on it. I like the UNIVERSAL MONSTER ARMY because it is well run and the atmosphere is happy. If you have negative things to say or you want to pick a fight with some of the UMA is not the place to do it.

Anyway, I'd been aware of what's been going on at this other site for sometime, but Larry pointed out that a number of people have been bashing Forry Ackerman. They are also putting down a biography of Forry by scary writer Deborah Painter.

The book isn't even out yet and they are giving it negative press. I don't understand that.

Several reasons exist for writing a biography of someone. Those

reasons include wanting to set in print an historical record of the person, especially before it is lost in time, or you want to degrade the person, or you want to praise a person who may have influenced your life in some way.

I haven't read any biographies that set out to degrade a person so naturally I expect the Forry biography to be a positive one. After all, we're all here because of Forry. In a way we are his children, his legacy. He was the number one fan and we are fans as well following in his footsteps. How could we not pay tribute to him?

Of course, Forry, like all of us, had his weaknesses or faults, but they are minor compared to everything he has given us.

It was Dan Roebuck who pointed out something to me recently. We saw Forry's collection in various pictures in **FAMOUS MONSTERS**.

We wanted to have the same stuff. Many of us became monster hoarders piling up stuff trying to grow a collection as magnificent as the one we saw in those pictures.

It does make me wonder what small minds would want to make fun of the dead when they didn't have the courage to make fun of the person when he was alive.

A new book about the Ackermans came out this past summer. Yes, you'll see loads of pictures from Forry's massive collection as he moved from one mansion to the next to his last one, **A FORBIDDEN LOOK INSIDE THE HOUSE OF ACKERMAN**.

is a full color book from Midnight Marquee Press.

I kinda toyed with this idea myself. I've close to 300 pictures from all the times that I visited Forry's place. I am glad someone finally sat down and did it!

THOSE DARN ZOMBIES

I am just waiting to hear the news report that some nurse or doctor at a crash site refuses to get involved for fear the dead will rise as zombies. The walking dead have become so ingrained in our culture over the last ten years that it's only a matter of time before someone is killed and the excuse will be "I thought he was a zombie."

There are books out there about how to survive a zombie apocalypse, how to recognize zombies, how to speak like a zombie and more. That's not counting the one hundred or so zombie novels out there. Plus there are over a dozen comic books about zombies, movies about them, and now a television series.

I am excited about **THE WALKING DEAD**. I really enjoy the comic book and, despite me not liking that AMC went to commercial TV, I do enjoy their series like **RUBICON** and **BREAKING BAD**.

It just amazes me that AMC can make such quality shows without sex and a lot of swearing. Seriously, **TRUE BLOOD** is nothing more than vampire porn. If you cut out all of the sex you'd have a shorter series. And **DEXTER** is a swear fest. It would still be an awesome series without the obscenities.

I know I am sounding like an old geezer but if a show is quality it doesn't need to hide behind all of that other stuff.

And one last thing about zombies: Rob Zombie debuted **HELLBILLY DELUXE 2** over the last summer. It is an awesome CD if you like hard monster rock. I like the entire CD. I recommend buying the deluxe box set. It comes in a coffin shaped box with beautiful Frankenstein monster artwork on it. Inside you get a T-shirt and belt buckle as well as the CD.

SPEAKING OF TV

There are a lot of good and bad shows out there this television season. Look for the new season of **TRUE BLOOD** next year to give the vampire story a rest as the new season concentrates more on magic. The vampires will still be there but the new season will give other cast members more exposure (yeah, both in sex

and in acting).

The Syfy Channel debuted a series that I thought would be fun called **FACT OR FAKED**. In this series, "experts" examine internet rumors and legends to determine if a UFO or Big Foot picture is real or fake. I liked it until they came to my backyard. About thirty miles from me is a resort/state park called Lake Raystown. It is a large manmade lake having been made in the 1970s. Someone sent in a picture of a dinosaur swimming in the lake. It was obviously photo shopped but the "experts" weren't sure so they went to the lake and tried to reproduce the photo by building a wooden cut out and taking pictures of it. They were unable to duplicate the picture exactly inferring that if they couldn't cop it then it must be real. Bull crap!

The lake was made in the 1970s. Where did the dinosaur hang out before that?

This is the last year for **SUPERNATURAL** and **SMALLVILLE** on the CW. Look for a lot of surprises as the producers have let the writers go a little wild. In the meantime Warner is planning for a series based on the popular **SANDMAN** comic book series by Neil Gaiman. This should have been done years ago but with FX being what they are today, maybe it's a good idea that they waited?

This October saw the fifth annual **SCREAM AWARDS** on Spike TV. The award show has gotten better over time but it's obvious that things are meant to come out a certain way. Categories were created this year so that **AVATAR** could win and Sigourney Weaver and James Cameron would attend. Cameron broke the news that a special edition of **AVATAR** will be released with more special effects. Bill Murray was the only one out of a cast and large crew for **ZOMBIELAND** to be able to attend? He also got an award created, most likely, just for him. And **WALKING DEAD** won best comic book coincidentally when there is about to be a TV series released based on the comic. The comic never made it to the list before. And **TRUE BLOOD** won for best series and it won for scenes from last season and scenes from this season so that should tell you things.

I don't know if studios pay **SCREAM** to "win" these awards or **SCREAM** gives out these awards based on what companies sponsor **SCREAM**. Follow the money.

AND MOVIES TOO

Did you see **PIRANHA 3-D**? This was a movie that didn't take itself too seriously. It was a lot of fun to watch and laugh at. The latest **TRANSFORMERS** movie finished shooting in Chicago over the summer so look for it in 2011.

This year is wrapping up with **HARRY POTTER** in November followed by the third **CHRONICLES OF NARNIA** film in December, **VOYAGE OF THE DAWN TRADER**, and the **TRON LEGACY**.

Remember the films of the thirties and forties? There were about fifty Charlie Chan films, over a dozen Sherlock Holmes movies. There were a lot of popular series that went more than three movies.

Well, Disney is trying to bring that back with their fourth **PIRATES** movie called **PIRATES OF THE CARIBBEAN ON STRANGER TIDES**. If the movie is a success more will follow along with other Disney series like **HIGH SCHOOL MUSICAL** (they already have 2 movies in the works but are waiting to see what the **PIRATES** film does). Disney also wants to revive **THE HAUNTED MANSION**.

The House of Mouse is still reeling after the failure of **PRINCE OF PERSIA**. The company really had to sit back and see what fans really want.

It's amazing. When the Bride and I were in **DISNEY WORLD** at the beginning of October you couldn't find much about the Eddie Murphy movie. It's like Disney is refusing to admit that movie exists.

VOLTRON is coming to the big screen.

Marvel Comics are scoring big in the movie department. Look for **THOR** on May 6th. **GHOST RIDER 2** will be here February 17, 2012. Look for more movie news in the yearbook issue.

Sam Raimi is taking a shot at doing **THE SHADOW**. Universal and Simon Peg of **SHAUN OF THE DEAD** have a new movie coming out in February about comic book geeks who find an alien at Roswell.

Universal is still planning a **CREATURE FROM THE BLACK LAGOON** remake. The latest news is that Carl Erik Rinsch is the "new" new director and a script is in the works.

Bruce Campbell is following up **MY NAME IS BRUCE** with **BRUCE VS. FRANKENSTEIN**. Shooting will begin this winter after Bruce is done visiting the monster shows. He is planning for a 2011 release.

The mach talked about **THING** remake is actually a prequel to what happens at the base in the original movie. Look for this film to be released in 2011.

STAR TREK 2 is set for a 2012 release. **ROGER RABBIT 2** and **JURASSIC PARK 4** are both scheduled for 2013. **AVATAR 2** is due in 2012 with **AVATAR 3** being ready for 2015.

SOME TOYS YOU GOTTA HAVE

For 2011 you'll want the Universal Monsters wall calendar. It's the least you can do as a Monster Kid.

If you are a serious frin, Universal has officially licensed reproductions of the Count Dracula ring as worn by Bela Lugosi. The ring comes in two editions. The standard or collectors edition comes with a base metal ring and fake stone. This baby will retail for anywhere from sixty to hundred dollars. (**SCARY MONSTERS** has this version on order but I don't know if we will receive them before this issue goes to press so email us regarding availability and price. D.D.) The elite version of the ring is limited to 600 copies. It is awesome. It is made of sterling silver with a genuine gemstone. The wholesale price for this ring is \$157. Look for it to retail (if you can even find it) for anywhere from \$200 to \$300. This baby will quickly shoot up to \$500 or more.

The Diamond Deluxe toys of the **CREATURE** and **MUMMY** are out as this edition goes to press. The intricately detailed seven inch figures are beautifully done and will rival the Sideshow monsters for attention. Unfortunately these are only available through some comic book stores and horror shows and, yes, this awesome magazine.

Hammer horror fins, be on the lookout for beautiful statues of Christopher Lee as Dracula and Ingrid Pitt as a vampire maiden.

These statues stand about six inches high and retail for \$70. They are busts not full figure, but the beauty of them is amazing. These are just the start of a Hammer horror statue line.

Ray Santolieri has continued his Karloff resin bust series. His latest, and I believe last in the series is Boris without makeup. It is an awesome piece and relatively cheap for around \$75 you can own the piece painted by Ray. Check out Google for Ray Santolieri and order direct from him.

When it looked like **VAMPIRELLA** was off the table as a reissue **MONSTERSCENE** kit, the owner of Moebius was at **CHILLER** to talk to Elvira about adding her to the series. Well, there will be a Moebius Elvira. The deal is done. I do know if it will be a **MONSTERSCENE** scale or made stand on its own.

MPC will also be reissuing the **DARK**



SHADOWS model kits and these figures are **MONSTERSCENE** scale.

Thanks to the fine folks at the **UMA** I learned that Atlantis Model Kits will be reissuing some long forgotten Aurora model kits. They did an awesome job with the **CONFEDERATE RAIDER** last summer. Be on the lookout for the **CRUSADER KNIGHT**, **GLADIATORS**, **CAPTAIN KIDD**, and **BLACKBEARD** among others.

Pegasus Models is continuing their science fiction line with a **MY FAVORITE MARTIAN** figure and spaceship combination. It looks real cool.

Other News

As of October, DVD sales were down almost twenty percent over last year. Last year they were down over fifty percent from the year before.

Blu-ray has failed to live up to its potential as well leaving a lot of people who bought the system disappointed. In fact, many complaints are out there that some Blu-ray disks simply will not play in Blu-ray machines.

Downloads are the reason. Netflix and other services are scoring big in the market as people simply download a movie to watch then don't have to worry about having something to put away later.

Amazon reported that sale were very low for the year except in downloads. Amazon's book reader, and I forget the name, is very popular. You simply download as many books as you want into the thing and you can carry it with you and read anywhere. Amazon charges more for a downloaded book than the actual book would cost, but that doesn't seem to bother people. Carrying Amazon's pad is more convenient than lugging around a box of books.

I had a nostalgic moment when I was at **DISNEY WORLD**. When I was a little kid the reruns on afternoon TV were westerns. I grew up with a daily dose of **ZORRO** and **ROY ROGERS**. So I feel a little tug inside when I come across these shows. Back then **THE MUNSTERS**, **THE ADDAMS FAMILY**, and monster movies only came on once a week. I had already grown out of those influential kids years by the time **THE MUNSTERS**, **THE ADDAMS FAMILY** and **THE OUTER LIMITS** became afternoon TV fare. It was guys like Rob Zombie who got the benefit of growing up with monsters around the clock. I am envious but I do enjoy a good western now and then.

The **PEZ** war still continues. Regular readers of this column know I've been urging everyone to write letters and send emails directly to **PEZ** requesting that they bring back the Universal Monsters **PEZ** dispensers of the 1960s. Well, in a way **PEZ** has answered.

Over the past few years **PEZ** has introduced a new Halloween **PEZ** while retiring an old Halloween **PEZ**. New or recent Halloween **PEZ** include a new witch, a Jack o'lantern, a bat, a ghost or skeleton (he is black and I think controversial), and this year **PEZ** added a vampire. We will see a Mummy, Wolfman, and Frankenstein monster? Time will tell, but continue the fight.

Next issue I will report on the 20th Anniversary of **CHILLER THEATRE**, the longest running monster show featuring Zacherley! **DR. SHOCKER'S HOUSE OF HORRORS** closes its doors after only three years! Details next issue. And we'll talk about a whole lot more.

Also, be here for the yearbook issue. Lots of movie news is coming out and more Criswell! With the rescue of the mmmers in Chile, Criswell's predictions for 2010 are almost at 100 percent! It's no wonder he's been showing up in other magazines and with horror hosts across the country. Go, Criswell.

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SCARY DVD HEADLINE GRUES

The latest DVD releases from major studios and smaller independent studios

by Ron Adams

This go round for the new DVD listings at SCARY MONSTERS, it's Warner Brothers that's coming on strong! Between their releasing Archive titles like Lon Chaney's **THE UNHOLY THREE** to the sci-fi favorite **THE GREEN SLIME**, it's all good. They also have done a series of TCM collections that includes a Sci-Fi Classics set and a Hammer Horror set. The prints are great and the packaging is nice.

Probably the best release of the quarter for connoisseurs of the obscure is from Warner. It's the **WARNER BROTHERS HORROR -MYSTERY COLLECTION**. Six films of weird horror and a couple vintage straight mysteries. In light of no more B-pick collections at Halloween time from Universal, this set fills the gaps nicely. Some great cold, rainy night watching.

What's new is old, kinda. A few items of interest are some filmmaker projects from people who grew up like us. Fans turned pro that still have the affection for the older classics. This encompasses **HOUSE OF THE WOLF MAN**. It's a throwback to the Universal styled sets and make-up. It even features Ron Chaney (Lon Chaney Jr.'s grandson) as the mad doctor that turns into The Wolf Man! And you have to hand it to Larry Blamire who perfectly walks that line of homage and humor. New to DVD is his sequel to **THE LOST SKELETON OF CADAVER—THE LOST SKELETON RETURNS AGAIN**. His word play that would make Ed Wood envious at the over usage of description is a beautiful thing. Also from Larry is **DARK AND STORMY NIGHT**. For this one Larry used the old dark house mysteries as his palette and ramped up all the stereotypes for a fun-filled feature. What **MURDER BY DEATH** was to Agatha Christie, **DARK AND STORMY NIGHT** is to **THE OLD DARK HOUSE** (1932). Shot in black and white with Dan Roebuck and Mark Redfield (too brief!) adding their talents to Larry's stock players. Finally there's **DEATH KAPPA!** What the heck is that?! It's a spin back to the time of hands-on giant monster movies with rubber suits, city models, and real fire! For the classic Godzilla/Gamera fan—this is right up your alley.

Image Entertainment licensed the Boris Karloff **THRILLER TV** series from Universal and released this compact, but heavy box set. All 67 hour shows are on here. Plus, extras that include TV promo spots, a promotional sell film for advertisers, and commentaries by actors and historians. It usually has a pricey sticker, but it's like getting 67 movies, that are all top-quality! Just like **TWILIGHT ZONE** this show featured so many class actors that would go on to superstardom.

Now news on Shout Factory's initial announcement for **ATTACK OF THE CRAB MONSTERS** (1957)/**NOT OF THIS EARTH** (1957). This two movie set was cancelled. Then, an announcement that it would just be **NOT OF THIS EARTH** paired with **WAR OF THE SATELLITES** instead of **ATTACK OF THE CRAB MONSTERS**. And, now, the best news of all. All three of those films on this release, coming soon!

By the time you read this, **METROPOLIS** should be out. No, not the same old **METROPOLIS**. This will be the fully restored film with the 27 minutes found in Argentina! For the first time in over a half century, **METROPOLIS** will be restored thanks to Kino International DVD. It will be released on Blu-Ray disc as well.

Also, by the time you read this—new Hammer releases should be out for **VAMPIRE CIRCUS**, **HANDS OF THE RIPPER** and **TWINS OF EVIL**. All thank to hard work by the guys at Synapse.

Here's your listing of the new DVD releases to look for in stores or online venues:

CRYPTOZOLOGY: UNKNOWN ISLAND & FLYING

SERPENT Weird creature double feature! **UNKNOWN ISLAND** (1948) Richard Denning and Virginia Grey find themselves, along with a crusty cast of characters, on a prehistoric island. Rubber-suited monsters battle and wreck havoc as they try and capture one. Saturday morning fodder! **THE FLYING SERPENT** (1946) Ancient killer reptile-bird is kept in hidden ruins by George Zucco. He uses it on people that rub him the wrong way...if you see Zucco, smile and agree with him! (Adventures DVD)

THE CYCLOPS (1957) Stars James Craig, Gloria Talbot and Lon Chaney Jr. A woman loses track of her scientist brother and she hires a group of greedy rogues to help her search the jungles for him. The jungle is radioactive with uranium which has caused lizards to mutate



into giant monster and...well, her brother too. Her brother is now a forty foot, bald, bug-eyed mutant. The sister very gently tries to re-ignite his memory with care, while one of the other guys throws a spear in to his eye. You shouldn't aggravate a forty-foot mutant monster. 1950s radioactive mania at its finest. (Warner Archives DVD)

DARK AND STORMY NIGHT (2010) From the director/writer of **THE LOST SKELETON OF CADAVERA**. A spoof on the classic old dark house thriller with a stormy night, the reading of a will, and a murderer afoot! Stars Daniel Roebuck and Larry Blamire in a real

homage to the classic spooky movies with great photography and twisted humor! (Shout Factory DVD)

DARK NIGHT OF THE SCARECROW (1981) Stars Charles Durning, Robert F. Lyons, Claude Earl Jones, Lane Smith, Tonya Crowe, Jocelyn Brando and Larry Drake. From 1969 to the early eighties, hundreds of "Made-For-TV" movies were produced. A great number of them were horror films and many were actually very good. From the **NIGHT GALLERY** pilot movie to **DON'T BE AFRAID OF THE DARK**, **THE NIGHT STALKER**, **TRILOGY OF TERROR**, **CROWHAVEN FARM** to...this, **DARK NIGHT OF THE SCARECROW**. A superbly acted and told tale of poetic justice. A mentally challenged 36 year old man plays with the neighborhood kids. One day he saves a young girl from a vicious dog attack and is initially blamed for the tragedy. A group of four evil-minded residents take the law in their own hands and track the child-like "Bubba" down and find him hiding in a Scarecrow get-up. He is shot 21 times. They skirt the law and plea self-defense when it's found that "Bubba" was a hero, not a criminal. The good of boys lie and continue their mean-minded ways. But at night something is stalking them now...a scarecrow. You can see the poetic justice coming, but what you can't see coming is who this phantom scarecrow is. Spooky images, grave-digging and a top performance by Charles Durning as a sweaty pig of a man. A chilling delight. Don't miss this one—one of the best Made-For-TV movies. (VCI DVD)

DEATH KAPPA (2010) It's a throwback! A nuclear spawned giant monster threatens Japan and the whole world. Only a fabled giant water goblin (called "Death Kappa") can defeat the new beast. An all out, rubber-suit giant monster flick that looks like the classic **GODZILLA** movies (Media Blasters DVD)

THE DISMEMBERED (1957) Stars Paul Burke, Allison Hayes, John Wengraf and Eugenia Paul. A photo-journalist expedition into dark



jungles discovers a doctor and his native-wife. The wife turns out to be a voodoo witch casting black magic. (Warner Archives DVD)
FANTOMAS—The Complete Film Series (1913-1914) A series of films involving an original anti-hero master criminal—Fantomax. He's a cloaked and hooded dark figure who's also a master of disguise. he could be right next to you! The mysterious Fantomas was the focus of five early French films full of mystery, adventure, and chills. 3 DVD set. Plus bonus short films and documentary. (Kino DVD Set)

THE GREEN SLIME (1968) Astronauts aboard the Gamma III are infiltrated by an alien life force... The Green Slime! Tentacled the pesky humans. Remember the cover that featured THE GREEN SLIME? (Warner Archives DVD)



HAMMER HORROR: GREATEST CLASSICS—DVD Set Features two of Hammer's landmark Dracula films: **HORROR OF DRACULA** and **DRACULA HAS RISEN FROM THE GRAVE**. Plus, two Frankenstein films: **THE CURSE OF FRANKENSTEIN** and **FRANKENSTEIN MUST BE DESTROYED**. (Warner DVD)
HE WHO GETS SLAPPED (1924) Stars Lon Chaney, Norma Shearer and John Gilbert. An inventor whose idea and wife is stolen by deceit, the man hides from the world as a circus clown. Without warning, those who wronged him, re-enter his life. Tragedy and revenge turn up the heat in this Chaney vehicle as it races 100 mph into a wall of irony. (Warner Archives DVD)

Armstrong is back in this sequel to **THE LOST SKELETON OF CADAVERA**. Also back, is the skull of...the skeleton! A rare element, a burned-out scientist and a jungle adventure in "The Valley of the Monsters." It's a fun, spitting mash-up of genres: the serials, 1950s sci-fi, Ed Wood, and monsters, monsters, monsters! (Shout Factory DVD)

MACABRE (1958) Stars William Prince, Jim Backus, Ellen Corby, Christine White and Susan Morrow. A William Castle extravaganza! He had an insurance policy that he heavily promoted, securing him in the event someone died of a heart attack while watching the film. Castle used many gimmicks in this following movies like **HOUSE ON HAUNTED HILL** and **THE TINGLER**. This one involves a doctor and his leech-like assistant looking for his lost daughter. Who is reportedly—buried alive somewhere in town! Backus (Mr. Magoo! Mr. Howel) plays the town sheriff with an axe to grind with the "good" doc. Don't try to follow the plot, just enjoy it. (Warner Archives DVD)

MOCKERY (1927) Stars Lon Chaney. A poor refugee finds crumbs of food on the bodies of the dead and is befriended by a young woman who pleads with him to tell all they meet that she is his wife. A heart-wrenching story of despair, friendship and betrayal. It's written and directed by Benjamin Christensen (**WITCHCRAFT THROUGH THE AGES**, **SEVEN FOOTPRINTS TO SATAN**, **THE HAUNTED HOUSE**) and stars the great Lon Chaney. (Warner Archives DVD)

THE MONSTER (1925) Stars Lon Chaney and Johnny Arthur. A young man who has aspirations of becoming a detective is surprised on a roadway by a strange man. He investigates and finds a secluded sanatorium. The place is full of odd characters and run by a mysterious Dr. Ziska. Ziska (played by Chaney) is experimenting on dead bodies and live victims in his basement laboratory! A horror-comedy with some excellent lab sets and use of light and shadows. (Warner Archives DVD)



MR. WU (1927) Stars Lon Chaney, Louise Dresser, Holmes Herbert and Anna May Wong. An ancient Mandarin find that his daughter carries the child of a British traveler. The dishonor leads him through a nightmare of ancient China. Another make-up masterpiece by Chaney as the aged Chinaman. (Warner Archives DVD)



SCI-FI ADVENTURES—TCM Greatest Classic Films THEM! (1954) One of the best big-bug movies! Aunts at your picnic and in the city sewer system... and they're bigger than cows. **BEAST FROM 20,000 FATHOMS (1953)** Ray Bradbury short story expanded into movie about a prehistoric beast attracted by the bellows of a fog bomb. The creature comes ashore and goes on a rampage in the city. Ray Harryhausen's special effects are top-flight. The monster destroying a roller coaster structure at an amusement park is a real ride! **WORLD WITHOUT END (1956)** Group of travelers pass through a void into the future. A future full of destruction and monsters on the planet earth. The trick then becomes surviving the nightmarish new

HELL SHIP MUTINY (1957) Stars Jon Hall, John Carradine, Peter Lorre, Peter Coe, Mike Mazurki, and Roberta Haynes. What a cast in this seedy, sweaty adventure. Carradine lays it on thick as the heavy. The film featured revolutionary underwater photography too. (Alpha DVD)
HOUSE OF THE WOLF MAN (2009) Stars Ron Chaney (grandson of Lon Chaney Jr.), Michael Thomas, and John McGarr. A group of travelers converge on an old castle estate headed by Chaney. Dracula, the Frankenstein Monster, and The Wolf Man turn up and all out confrontation begins! Filmed in black and white with great sets, make-up, and photographed like an old Universal film from the 1940s. (Taurus DVD)
THE HYPNOTIC EYE (1959) A hypnotist and his evil assistant (Allison Hayes) are putting the spell on young women and making them disfigure themselves. Truly weird slice of 50s suttiness. (Warner Archives DVD)
LIGHTS OUT—Volume 8 (Classic TV) A TWILIGHT ZONE styled show of shivers from 1949-1952. This disc includes the episodes: **JUST WHAT HAPPENED**, **THE ANGRY BIRDS**, **THE LAST WILL OF DR. RANT**, and **THE MARTIAN EYES**. Stars include John Howard, John Forsythe, and Burgess Meredith. (Alpha DVD)
THE LOST SKELETON RETURNS AGAIN (2010) Dr. Paul

void into the future. A future full of destruction and monsters on the planet earth. The trick then becomes surviving the nightmarish new

world. Stars Rod Taylor, Hugh Marlowe and Lisa Montell. **SATELLITE IN THE SKY** (1956) Stars Kieron Moore, Louis Maxwell, and Donald Wilkie. A British rocket launches, manned, into space. The plot involves weapons testing in this space-age sci-fi fling. (Warner DVD Set)

THRILLER—Complete TV Series (1960-1962) The fondly remembered mystery and horror TV series that was hosted (and frequently starred) Boris Karloff. All 67 hour episodes on 14 DVDs with loads of extras. A massive collection to keep you "thrilled" for weeks, and months! (Image DVD Box Set)



THE UNHOLY THREE (1925) Starring Lon Chaney, Mae Busch and Matt Moore. A ventriloquist, a midget and a muscleman leave the sideshow to become "The Unholy Three." They use their talents in a life of crime. Stealing...and, eventually murder. This is the original silent version of the story. It was remade, in sound with Chaney in 1930. (Warner Archives DVD)

THE UNHOLY THREE (1930) Lon Chaney Sr.'s only talkie. He died shortly after the shooting of this film. He proved, he could have been just as big in the sound era as he was in silents. The Man of a Thousand Faces showed his ability to disguise his voice too. He's a sideshow huckster that gets too deep with a couple of seedy cohorts; an evil midget and unsavory strong man. Entertaining, fun and thoughtful. Ironically, Chaney waves goodbye at the conclusion. (Warner Archives DVD)

WARNER BROTHERS HORROR-MYSTERY COLLECTION Six obscure films: **FIND THE BLACKMAILER** (1943) Stars Jerome Cowan, Faye Emerson, Gene Lockhart and Marjorie Hoshelle. A man running for mayor is being blackmailed so evidence won't arise to implicate him in murder. The evidence, a talking crow! Even though the politician isn't guilty he hires a gumshoe detective to track down the conspirator and get that crow. Lots of twists and turns and a snappy secretary to the private detective. 1940s fun. **THE SMILING GHOST** (1941) One of the few successful comedy-horror mixes. A good natured young man is hired to "appear to be" marrying a wealthy young woman. Of course, there's a series of hitches and reasons that involves a haunting. The smiling ghost is not at all funny, but a glowing bideous faced creature that lurks and kills. Scary under lighting and some real shocks with the ghost. A cast of great character actors including David (THE MAD GHOUL) Bruce. **SH! THE OCTOPUS** (1937) Stars Hugh Herbert, Allen Jenkins and Marcia Ralston. A murder mystery revolving around a small group of people stranded in a lighthouse. Very unusual, horrific visuals for a comedy-mystery of this period. A body is seen dangling from a noose, dripping blood onto the face of a bystander, a huge octopus that terrorizes the lighthouse and an incredible special shock effect of a woman turning into a hideous witch. A stunning oddity that is part mystery, part horror and part surreal comedy. **THE HIDDEN HAND** (1942) Stars Craig Stevens, Elisabeth Fraser, Julie Bishop, Milton Parsons and Willie Best. A wealthy woman with greedy relatives decides she should bump 'em off before she dies, so they won't get her money. She helps her totally insane brother (Parsons) escape from an asylum. The creepy character actor (you'll recognize him) plays it up big.



continue as a private detective investigates for the daughter of the murdered man. **THE PATIENT IN ROOM 18** (1938) Stars Patric Knowles, Ann Sheridan, Eric Stanley and John Ridgely. A private detective recovering from a nervous breakdown is recovering in a hospital. His girlfriend visits and while she's there another patient is murdered and radium used in the hospital is stolen. Knowles, the detective, is back on the job inside the hospital as murders continue. (Warner Archives 3-DVD Set)

WHEN THE CLOUDS ROLL BY (1919) Stars Douglas Fairbanks, Kathleen Clifford and Frank Campeau. A young man feels his ring has a curse on it, causing him bad luck. He's also the subject of hypnosis experiments and begins having bizarre hallucinations of strange images and visions. A remarkable film directed by Victor Fleming (THE WIZARD OF OZ). (Alpha DVD)

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Just In! MAD MONSTERS Presents WEREWOLVES AND VAMPIRES Vol. 1, No. 1 Reprint!

You've been asking us to reprint this "Rare One-Shot" magazine from 1962 originally published by Charlton Publications for several years now. MAD MONSTERS is now proud to Present WEREWOLVES AND VAMPIRES A Rare One-Shot Special! The complete contents of this 1962 monster magazine are reprinted along with a new historical introduction and limited to only 175 copies. WEREWOLVES AND VAMPIRES Vol. 1, No. 1 is only \$18.00 postpaid in the U.S. for you our valued scary readers!

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SCARY MONSTERS MAGAZINE PRESENTS... Limited Edition MONSTERS and THINGS 50th Anniversary!

The 50th Anniversary celebration of pioneering monster magazines continues with this Limited Edition release of the complete collection of MONSTERS and THINGS. Both MONSTERS and THINGS #1 from January 1959 and issue #2 from April 1959 are collected in this one volume. This volume sports a full color heavy laminated cover, square binding and heavy white paper interior to preserve these almost lost putrid pulp memories. Only 175 printed. For a limited time this 100 page book/magazine is available for only \$21.00 postpaid in the U.S.

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A Few left and available: SHOCK! Volume 1 for \$25.00 postpaid.

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Special Collector's Edition #3! WEB OF SCARES #3!

WEB OF SCARES Special Collector's Edition #3! features 10 Pre-Code Horror and Scare-Fi comic book stories from 1952, 1953 and 1954 all hosted by Sam Scare with a special introduction by Sam. This 64 page magazine-sized book presents these scare stories in black and white and at 106% to 112% of their original size for a creepier presentation. Sam has collected stories of Atomic Monsters, Werewolves, Vampires, Scary Statues and more for this latest collection of pre-code scares. This Collector's Edition is limited to only 125 copies and will add to your Scary Halloween Fun this year. We are offering WEB OF SCARES #3 to our valued Scary Readers for the Scary Low Price of Only \$15.00 postpaid in the U.S.

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3 PRE-CODE HORROR COMICS SCARE-LECTIONS!

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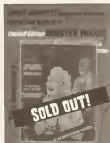
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The Limited Edition 50th Anniversary JOURNAL OF FRANKENSTEIN features not only the complete contents of the one-shot 1959 magazine but also some of the lost JOURNAL pages that did not appear in the issue when 24 pages were cut by the distributor. Also, a CASTLE OF FRANKENSTEIN—The Beginnings article from the sold out SCARY MONSTERS #20 and more will await in this special JoF issue. This 70 page perfect bound book/magazine will be limited to only 175 copies. The Limited Edition JOURNAL #1 is available while our limited supply lasts for the Scary Low Price of Only \$18.00 postpaid (U.S. only)

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Very Limited! Official First Ever Sam Scare 1 Skateboard Deck!

The First Ever SCARY MONSTERS/Sam Scare Skateboard has been printed and has just arrived from the lab. This 8 inch by 31 1/2 inch skateboard deck is printed on a white board with the below graphics overprinted in black ink featuring a new Scary Terry Beatty image in the center. Only 10 of these skateboard decks were made and we are only offering a few of these for sale because these boards are actually being used by Sam Scare Jr. Skate or display this scary work of art while you can for the Scary Low Price of \$25.98 plus shipping!



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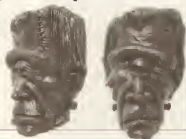
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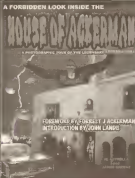


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Just In! Autographed! From Silicone to the Silver Screen Memoirs of THE BLOB (1958) book!

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VAMPIRA The Movie!

THE SHOCKING TRUTH ABOUT HORROR'S FIRST HOST can be found in this new documentary. This new DVD features Milla "Vampira" Nurmi, Forrest J Ackerman, Svengoolie, Zacherley, Penny Dreadful, Cassandra "Elvira" Peterson and many more along with rare footage and even special features. Find out the Shocking Truth today in VAMPIRA The Movie on DVD at the Scary Low Price of \$9.98 (retail price is \$14.98) plus shipping!

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Just In! VAN HELSING'S JOURNAL Number 11 !

From some of the same people who bring you SCARLET THE FILM MAGAZINE comes the eleventh issue of VAN HELSING'S JOURNAL. Hazel Court, Fu Manchu, CARMILLA Part Two and more will greet you in this issue. Open up the World Fantastica in VAN HELSING'S JOURNAL Number 11 for only \$8.95 plus shipping!

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Silver Screen Legends Series Bela Lugosi magazine!

Lugosi still lives up on the Silver Screen and in this digest sized Silver Screen Legends magazine from Australia that was published in 1992. This mainly pictorial magazine features many full color poster images and lots of black and white stills. Celebrate Bela's Silver Screen career in Silver Screen Legends Series Bela Lugosi for Only \$8.00 plus shipping!

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MONSTER BASH ORIGINS DVD!

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Scary Sale! BELA LUGOSI DREAMS AND NIGHTMARES book!

For some unknown reason we have never offered this book in an ad in SCARY MONSTERS. While a full page ad of the publishers did appear and while we did have copies for sale of the book. All the copies of the book we had were sold at shows so no ad ever appeared because we were out of the books and never reordered copies. Finally you have a chance to purchase this 352 page hardcover book from 2007 and save 38% off its original price of \$39.95. Get this study on Bela's entire life with a focus on 1952-1956 today. BELA LUGOSI DREAMS AND NIGHTMARES is available now for the Scary Low Price of \$24.98 plus shipping!

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Just In! DARK SHADOWS Original comic book series: Volume One

The first seven issues of the Gold Key Comics series is presented here along with a new introduction and additional DS photos and artwork. It is December 1968 again and time to enter the world of DARK SHADOWS THE COMPLETE ORIGINAL SERIES: VOLUME ONE for Only \$49.99 plus shipping!

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STRANGE SUSPENSE The Steve Ditko Archives Vol. 1 !

Pre-Spider-Man, Pre-Code Horror Comics by the Scare-Master Steve Ditko are featured in full color on 238 pages of this recently released hardcover book. Don't sweat it STRANGE SUSPENSE The Steve Ditko Archives Vol. 1 can be purchased for your pre-code horror comics library for Only \$39.99 plus shipping!

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Just In! CREEPY ARCHIVES VOLUME EIGHT!

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Just In! BORIS KARLOFF TALES OF MYSTERY Volume Three!

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Just In! Pre-Code Terror! CRYPT OF HORROR VOL. 9

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Just In! MAD SCIENTIST #22 and back issues!

Don't be MAD that we sold out of most of our back issue supply! Luckily we've been able to restock some of our issue numbers and the **Newest MAD SCIENTIST** issue is now available!

Get all the **Scary Fun** contained in the **New MAD SCIENTIST #22** for only \$6.00 plus shipping!

Only a few copies of **MAD SCIENTIST #16, 17, 18, 19, 20** and **#21** are still available for only \$7.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com SCARY Website: www.scarymonstersmag.com

Just In! SCARLET THE FILM MAGAZINE No. 5 !

The latest issue of the new **SCARLET THE FILM MAGAZINE** has arrived and features **Beasts and Babes!** This and much more appear in **SCARLET THE FILM MAGAZINE #5** for Only \$8.95 plus shipping!

Still in stock but limited! **SCARLET THE FILM MAGAZINE #2, 3, 4** \$8.95 each plus shipping.

We also still have a few copies of the original **SCARLET STREET** magazine still in stock: **SCARLET STREET #28, 29, 36, 43, 49** \$7.95 each

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.**

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Just In! MIDNIGHT MARQUEE #77 !

A new print version of **MIDNIGHT MARQUEE** has arrived and the magazine is now in full color. **THE DEADLY MANTIS** and much more await in **MIDNIGHT MARQUEE #77** for only \$10.00 plus shipping!

Back Issues! **MIDNIGHT MARQUEE #65/66, 71/72** \$10.00 each Scary Sale! #37 (original cover price \$14.95) \$10.00 #52, 53, 54, 55, 56, 57 \$4.00 each **MIDNIGHT MARQUEE MONSTERS Pictorials #59, 62** (original cover price \$10 each) \$6.00 each

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SCARY MONSTERS MAGAZINE recommends these 1950s-inspired B & W monster movies!



If you are looking for good old fashioned 1950s monster movies these are the DVDs you need to own and view! While all of these movies are new productions they carry the scary tradition of the past within them. The last two movies **TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** are even hosted by horror host Dr. Ivan Cryptosis (last seen in our sold out 2009 yearbook)! Don't miss **THE MONSTER OF PHANTOM LAKE**; **IT CAME FROM ANOTHER WORLD**; **CAVE WOMEN ON MARS**; **TERROR FROM BENEATH THE EARTH** and **DESTINATION OUTER SPACE** for only \$10.00 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to: **DENNIS DRUKTENIS PUBLISHING & MAIL ORDER, INC.** 348 Jocelyn Pl. Highwood, IL 60040 E-MAIL: Scaremail@aol.com



New! Just In! **UNDYING MONSTERS** Limited Edition #1!

A new monster magazine devoted to those classic *undying monsters* and movies and more debuted at CHILLER THEATRE on Halloween 2010. This first issue premiere is limited to only 500 copies and each copy is also numbered. You're in for a treat with this 68 page glossy monster magazine featuring over 100 never-before-seen photos! Undying Monsters live in glossy b&w in **UNDYING MONSTERS #1** for Only \$12 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! **LITTLE SHOPPE OF HORRORS #25!**

The latest issue of LITTLE SHOPPE OF HORRORS has arrived and features articles on BLOOD ON SATAN'S CLAW and much more. Don't be "afetared"; purchase and read LITTLE SHOPPE OF HORRORS #25 for Only \$8.95 plus shipping!

Still Available Original copies! LITTLE SHOPPE OF HORRORS #20, 21, 22, 23, 24 \$8.95 each plus shipping!

A Few copies left! LITTLE SHOPPE OF HORRORS #1 Reprint \$20.00 plus shipping!

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Just In! **SCREAM** magazine #21 and back issues!

The latest issue of SCREAM magazine has arrived and features METROPOLIS RESTORED, SLITHIS, THE CYCLOPS and much more. SCREAM magazine #21 is Only \$7.95 plus shipping!

Back Issues In Stock! SCREAM magazine #17 (two different Creature covers available), 18, 19, 20 \$7.95 each plus shipping.

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Now Available! **VINCENT PRICE PRESENTS #19, 21, 22 & 23 Comic Books!**

The latest Vincent Price comic books are now available and other back issues are still available. VINCENT PRICE PRESENTS #19, 21, 22 and 23 are Now Available for Only \$3.99 each plus shipping!

Still Available! VINCENT PRICE PRESENTS #2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17 & 18 for \$3.99 each VINCENT PRICE PRESENTS: THE TINGLERS #1, 2 \$3.99 each VINCENT PRICE PRESENTS (GALLERY) #1 for Only \$4.99 plus shipping!

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Just In! Classic! UNIVERSAL STUDIOS CLASSIC MONSTERS! 8-inch Figures!

1970s MEGO-styled monster figures stalk the earth again! The classic FRANKENSTEIN and THE WOLF MAN are finally here as 8-inch figures with "retro-cloth" clothes in this All-New yet vintage looking release. Don't wait over 30 years for a new release of FRANKENSTEIN and THE WOLF MAN in this retro-style! Get the Classic FRANKENSTEIN and THE WOLF MAN set of two figures for Only \$39.98 plus shipping today!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Just In! CHAMBER OF HORRORS GUILLOTINE Model Kit!

You'll lose your head over this re-issue of the CHAMBER OF HORRORS GUILLOTINE now featuring glow parts and a square box for the Scary Low Price of \$25.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Coming Soon! Official DRACULA Prop Ring!

This Collector's Edition replica has an antiqued metal finish with a reproduction stone and was cast from Fory's actual Dracula ring prop. By the time this issue sees print we should have the "Ring of Dracula" in stock. Please email us at: Scaremail@aol.com for availability and pricing.

Coming soon from:
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CALLING
MONSTER
ISLAND

13



Poe

Just In! CALLING MONSTER ISLAND NO. 13!

The latest issue of CALLING MONSTER ISLAND has arrived and it is a special Edgar Allan Poe issue! Check out CALLING MONSTER ISLAND NO. 13 for some scary fanzine fun for the Scary Low Price of \$6.00 plus shipping!

Back In Stock! CALLING MONSTER ISLAND NO. 9, NO. 10, NO. 11, NO. 12 for \$7.00 each plus shipping!

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SEVENTY-SEVENTH SUNSET SCAREBOOK ISSUE! 114 SCARY MONSTERS MAGAZINE A Real Monster Magazine!



New! FRANKENSTEIN Monster Model!

FRANKENSTEIN is alive again as seen in the doorway scare-scene from the original monster movie. Yes, a brand new monster model is ready to build and display on the shelf next to your INVISIBLE MAN model. Open the door to a world of monster models with this new FRANKENSTEIN monster model for the Scary Low Price of Only \$29.98 (Retail Price \$34.99) plus shipping.



ADD \$5.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:
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Scary Sale! New Kit Added! MONSTER SCENES Monster Models!

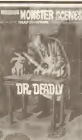
Monster models are finally back on the scene. The MONSTER SCENES models haven't been seen since 1971 but finally thanks to MOEBIUS models you can finally start to own some of these ALL-PLASTIC SNAP TOGETHER CUSTOM BUILDER KITS.

Experience the Scary Fun of Real Monster Models with **DR. DEADLY**, **FRANKENSTEIN** and **THE VICTIM** for Only \$20.98 each (Retail price \$24.99 each) plus shipping.

GIANT INSECT, THE PENDULUM and just added to the lineup **THE HANGING CAGE** for Only \$25.98 each (Retail price \$29.99) plus shipping!

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Now Available and On Sale! GLOW GIGANTIC FRANKENSTEIN

If you are like Sam Scare and Dennis, you have probably wanted this BIG model since 1964 when you couldn't afford it, and probably over the last 40 years when you really couldn't afford the collector prices but now at last you can own the GLOW GIGANTIC FRANKENSTEIN at a Scary Sale Price! This ALL PLASTIC ASSEMBLY KIT is molded in black with Frank's head, hands, feet, chain, rock, button and belt in glow plastic. So all you have to do is either build the model and display it as is or take the extra time to paint and display GIGANTIC FRANKENSTEIN. What a MONSTER MEMORIES blast GIGANTIC



GLOW FRANKENSTEIN will provide at the Scary Sale Price of \$89.98 (Retail price is \$109.99) plus \$10.00 for shipping of this huge carton! The glowing orange box alone is worth the price of admission to the lab.



Also in Stock! A few of the Non-Glow Gigantic Frankenstein models for \$89.98 plus \$10 shipping!

Send your scary orders to:

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Back In Stock! Real Monster Models! DR. JEKYLL AS MR. HYDE & THE INVISIBLE MAN

These two real monster models are back in stock but probably for the last time since both are sold out and discontinued at the manufacturing level. Don't wait any longer and purchase the DR. JEKYLL AS MR. HYDE monster model for only \$26.98 plus shipping.

And before The Invisible Man is invisible get THE INVISIBLE MAN monster model for only \$32.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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BACK IN STOCK! SEE! The All-New! INVASION OF THE SAUCER-MEN Bobble-head!

See EARTH ATTACKED BY FLYING SAUCERS! See TEENAGERS VS. THE SAUCER-MEN! See a WACKY BOBLER that's Out of This World! See and BUY the All-New INVASION OF THE SAUCER-MEN BOBBLE-HEAD for only \$12.98 plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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The Original **MONSTER MODELS** are Back!

It may just seem like yesterday or maybe even 48 years or so ago since the last release of the famous original "Aurora" monster models that still to this day cause instant **MONSTER MEMORIES** but it has actually been 10 years since the last re-release.

MONSTER MODELS are back and molded in light gray ready to build and paint just like you may have done in the early 1960s or 1970s or even 1990s. **DRACULA, FRANKENSTEIN, WOLFMAN and MUMMY** are available now for Only \$22.98 each plus shipping

Just In! CREATURE FROM THE BLACK LAGOON is now available also for Only \$22.98 each

plus shipping!

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Monarch **NOSFERATU** Glow Model!

We've been trying to get this model in stock for a long time and finally have a clawful available. This All Plastic Assembly Kit from Monarch Model Corp. of **NOSFERATU** is the glow version and comes in a nice long Aurora-type box and when assembled as seen in the photo on your left looks like a vintage Aurora monster model. Get "THE MONSTER THAT GLOWS IN THE DARK" **NOSFERATU** for only \$29.98 plus shipping!

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Back In Stock! **WITCH** Glow-in-the-Dark Model !

Polar Lights is back with the classic **WITCH** kit with optional glow parts for scary glow-in-the-dark fun! Something special is cooking in the witch's kitchen and you'll find out when you assemble over 70 parts of the **WITCH** All Plastic Assembly Kit for Only \$19.98 plus shipping!

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Just In! THE AURORA MONSTERS DVD!

You've been reading about this DVD for over a year and the wait is well worth it! Horror Host Legend Zacherley along with Gorgo host this 1 hour 44 minute tribute to "The Aurora Monster Kits" documenting "The Model Craze that gripped the world" in FULL COLOR with 15 minutes of Behind the Scenes Bonus material. The AURORA MONSTERS live in The Legend of Film and Fantasy production of the AURORA MONSTERS DVD for only \$19.98 plus shipping!
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Just In! Limited Edition! UFO FLYING SAUCER from 1954!

The Original Invader from OUTER SPACE is back and made from the original 1950s molds! In 1954 Lindberg released the first all plastic science fiction model kit and here it is again. All ready to assemble, complete with clear bubble canopy and glow-in-the-dark alien pilot just like kids did in the 1950s. Fly to your mail box today and order the UFO FLYING SAUCER The ORIGINAL INVADER from OUTER SPACE! for Only \$20.00 plus shipping!
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Just In! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit!



At last the MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is ready to swim your way! Scary Monster Fans have been waiting for a re-release of this model for years! MONSTERS OF THE MOVIES THE CREATURE FROM THE BLACK LAGOON model kit is all ready to snap together for the Scary Low Price of \$29.98 plus shipping!
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Just In! HUNCHBACK OF NOTRE DAME Model Kit!

The HUNCHBACK OF NOTRE DAME model kit is back and now GLOWS IN THE DARK and comes in a beautiful square box. He's no "Bellringer" this time around but back in his gory glory as the HUNCHBACK OF NOTRE DAME for the Scary Low Price of Only \$24.98 plus shipping!

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Just In! New UNIVERSAL STUDIOS MONSTERS Toys!

A new UNIVERSAL STUDIOS MONSTERS toy produced by Diamond Select Toys have arrived at the Scarehouse. THE WOLF MAN MINIMATES Set \$15.99

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THE WEIRD WORLD OF **EERIE** PUBLICATIONS book!

Here it is the entire history of Eerie Publications in full gory color in a 310 page hardcover book! All the weird and shocking magazines are discussed here including many you may have not even known about from this publisher that "warped millions of young minds!" There's also the eerie pub-styled first new horror story by Ayers in over 35 years included in this book! Get all the choking good fun found in THE WEIRD WORLD OF EERIE PUBLICATIONS book for Only \$32.95 plus shipping!

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New reintroduction! **VAMPIRELLA #1!**

VAMPIRELLA returns in an all-new series from Dynamite Entertainment and it begins right here. We're offering all 4 regular variant covers of VAMPIRELLA #1 as one complete bloody set for Only \$15.96 plus shipping



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Just In! **FOUR COLOR FEAR** **FORGOTTEN HORROR COMICS OF THE 1950s book!**

Forty-one pre-code horror comics are collected in this full color 320 page volume, along with a full page cover section, note section and more. Feed your need for horror comics with the **FOUR COLOR FEAR FORGOTTEN HORROR COMICS OF THE 1950s** book for the Scary Low Price of \$29.99 plus shipping!

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Just In! **LAST BUS TO BRAY** The Unfilmed **HAMMER** Volume 1 & 2 book set!

Read all about the unfilmed Hammer films that Hammer films looked into but never actually produced from 1950-2010. You get to find out about unfilmed movies like VAMPIRELLA, I AM LEGEND, NESSIE and many more when you purchase this full color book set and take the **LAST BUS TO BRAY** The Unfilmed **HAMMER** Volume 1 & 2 books for Only \$40.00 for the set plus shipping!

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SCARY 2011 SALE!

We're happy that once again we're able to offer vintage monster magazines in quantity to you our valued Scary Readers at Scary Sale prices. Due to some sheer scary luck as well as some unearthing we're proud to present this revamped vintage monster magazine ad. The average condition of the magazines are VG-F or better and are all unread warehouse copies. We will always send you the best possible copy at the time of your order but ORDER NOW for the best possible selection and condition.



CoF 1967 Annual



CoF #15 1970



CoF #16 1971



CoF #21 1974



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#37 February 1966



#59 July 1968



#52 October 1968



#53 January 1969



#59 November 1969



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At Last! Just In! MONSTER A-GO GO Special Collector's Edition DVD!

You read about MONSTER A-GO GO (TERROR AT HALF DAY) in SCARY MONSTERS #74 and many of you had never seen this movie before. Now you can finally SEE: This "misunderstood masterpiece..." and also read about it again in a Special Collector's Edition DVD booklet/monster magazine that reprints our article and also see what SCARY MONSTERS would look like on glossy paper. Other Scary Special Bonus material includes Bill Rebane's 2 short dance films, the theatrical trailer, audio commentary and an interview with Bill Rebane. This Special Collector's Edition of MONSTER A-GO GO is a Scary Bargain at the Scary Low Price of Only \$9.95 each plus shipping!

ADD \$6.00 for shipping of 1-10 items, 10¢ each additional and send your check, money order or scary charge card information to:

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Just In! Ted V. Mikels' ASTRO-ZOMBIES M3: CLONED DVD and Much More!

Just when you thought you were safe from the Astro-Zombies Ted V. Mikels' is back with ASTRO-ZOMBIES M3: CLONED. Get ready for the CRAZED MUTANTS ATTACK in Ted V. Mikels' ASTRO-ZOMBIES M3: CLONED for Only \$9.98 plus shipping!

And look out for Ted V. Mikels' DEMON HAUNT for \$9.98 plus shipping!

Back In Stock! Ted V. Mikels' MARK OF THE ASTRO-ZOMBIES for Only \$5.98 plus shipping!

Still Available! THE WILD WORLD OF TED V. MIKELS for Only \$10.00 plus shipping!



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LIGHTS OUT VOLUME 1, 2, 3, 4, 5, 6, 7 ! Just In! Vol. 8!

Turn the Lights Out and experience these collections of mysterious terror-filled tales from the earliest days of television from 1949-1952 on DVD. Can you take all the rare TV Terror found on LIGHTS OUT VOLUME 1, 2, 3, 4, 5, 6, 7 and now Vol. 8 for Only \$6.00 each plus shipping!!??



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GARAGE BAND HALLOWEEN CDs!

These Scary Rocking CDs feature everyone from THE SHADOWS OF KNIGHT to THE DEAD ELVI. Get ready for some Scary Rock not only during Halloween but all year round on GARAGE BAND HALLOWEEN Volume One and Volume Two for Only \$7.98 each plus shipping!

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Just In! BELA LUGOSI'S TALES FROM THE GRAVE #1!

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